

**BOB BURDEN narrowly escapes flaming death in Chicago! See page 10!**

• No. 103 • Sept. 15 • \$2.50 (\$3.50 in Canada)

# AMAZING HEROES



**From Journey to Jonny Quest and back again:  
An interview with WILLIAM MESSNER-LOEBS!**

# SCOUT HOT AS A PISTOL!



SCOUT

Nominated "BEST NEW COMIC" — 1986 Jack Kirby Awards

TIMOTHY TRUMAN

Voted one of the YEAR'S "BEST ARTISTS" — 1986 CBG Readers Poll  
ECLIPSE COMICS and the entire SCOUT TEAM would like to thank you for  
making this a very special year.

No. 103 AMAZING HEROES Sept. 15

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### AMAZING READERS

IN DEFENSE OF THE MAN OF  
STEEL #1

**OUR COVER:** Together again  
for the first time, William Messner-  
Loebs' Nicolas and Jimmy Jewel  
J&J play Wolverine Marstonian in  
© 1986 William Messner-Loebs,  
Jimmy Jewel and Marstonian © 1986  
Harris Burdick







## CAPSULE REVIEWS

**WHISPER #1**  
 The last time I looked in a magazine, the book "Whisper" was a new series. It was a long time ago, and I don't remember the name of the book. It was a long time ago, and I don't remember the name of the book. It was a long time ago, and I don't remember the name of the book. It was a long time ago, and I don't remember the name of the book.

**VOLANTE #16**  
 The last time I looked in a magazine, the book "Volante" was a new series. It was a long time ago, and I don't remember the name of the book. It was a long time ago, and I don't remember the name of the book. It was a long time ago, and I don't remember the name of the book.

**STAR BRAD #1**  
 The second issue of Star Brad is a new series. It was a long time ago, and I don't remember the name of the book. It was a long time ago, and I don't remember the name of the book. It was a long time ago, and I don't remember the name of the book.

**NIGHT LIFE #1**  
 The first issue of Night Life is a new series. It was a long time ago, and I don't remember the name of the book. It was a long time ago, and I don't remember the name of the book. It was a long time ago, and I don't remember the name of the book.

**Star Brad**... **Night Life**... **Volante**... **Whisper**... **Star Brad**... **Night Life**... **Volante**... **Whisper**... **Star Brad**... **Night Life**... **Volante**... **Whisper**...

### TOP 20 COMICS AUGUST

This list is based on the circulation of the books this month. The numbers are in parentheses. For more information, see the "Top 20" page in this issue.

1	(2)	The Simpsons #1	319
2	(2)	The Simpsons #2	319
3	(2)	The Simpsons #3	319
4	(2)	The Simpsons #4	319
5	(2)	The Simpsons #5	319
6	(2)	The Simpsons #6	319
7	(2)	The Simpsons #7	319
8	(2)	The Simpsons #8	319
9	(2)	The Simpsons #9	319
10	(2)	The Simpsons #10	319
11	(2)	The Simpsons #11	319
12	(2)	The Simpsons #12	319
13	(2)	The Simpsons #13	319
14	(2)	The Simpsons #14	319
15	(2)	The Simpsons #15	319
16	(2)	The Simpsons #16	319
17	(2)	The Simpsons #17	319
18	(2)	The Simpsons #18	319
19	(2)	The Simpsons #19	319
20	(2)	The Simpsons #20	319

\*This list is based on the circulation of the books this month. The numbers are in parentheses. For more information, see the "Top 20" page in this issue.

**INDUSTRY HELD HOSTAGE:**

# 31

Black-And-White Pseudo Comics Now On The Stands

## Danger Looms Disaster Looms Flaming Carrot Artwork Motel Fire

by Bob Buxton

**B**ob Buxton, artist and writer of *Sanctuary's* Flaming Carrot, came on the scene at the National O'Flaherty and went across the room to get breakfast. In the hotel bathroom, the Chicago Comic Convention was already under way.

As he sat at the mouth of the small lunch room, numerous fire engines gathered across the street at the Hotel Uperlovitch, he finished his breakfast and "resumed on my way" to the hotel. "Oh," Buxton was told by a waitress, "there's a real fire up there at the scene."

"Great Scott!" That's what my name of "Whoa!"

"The seventh floor," replied another waitress, depriving Buxton of eating gear.

THE SEVENTH FLOOR. Buxton looked at his room key. It was his floor. Everything was still up there, a lot of artwork and all the stuff he'd done at the Flaming Carrot, and he mentioned his favorite baby drawing pen, GM Zinks, given him years ago by an old teacher who told him that the special drawing pencils he had made due to his mental illness from which the job was made, having been constructed from accounts born that had fallen to earth through the eye of a storm. Aside from the fact that the master of the job could be permanently altered by the heat of the flames, all the original art for Flaming Carrot #1 was up there, sitting in a portfolio in the bag.

While my ordinary artist type would have sat on the curb, Buxton sat and dropped, smearing himself in the unrecognizable fire of the dead substance of UNLOCKED #0, the American and hearse author of the world's strangest comic book slipped in a safe door. There were no signs of the fire on the art kit, and two months of painstaking work was at stake. Come hell or high water, the *Academy* must be met.

"Making my way down the hallway,



and the smoke where, just the night before, Marvel, DC, and Capital City had held their biweekly parties. Buxton stopped suddenly before the room door. He had been in. There was no sign of smoke yet, but the sound of water splashing. He opened the door to the room. "It was pitch black in there, but a scrawled line a scrawled line was very clear, coming into the dark room and leaving great gulches of water dripping the floor." For a second, he stood there, transfixed in horror. This was no fashion page or event show. This was water coming all the way down from the seventh floor.

"I got to the art of elevators," recalls Buxton. "Firemen were coming up and down, and lots of folks were sending back people who had just entered the hotel. In an instant, however, I asked them what they did and directed the doors to the elevator. I asked if I could go up with the firemen, but they said no. As some flames came down, I asked them how it was up there. An old fire-fighter, thick with fat and dripping with soot, replied, "It's under control now, but there's still some dirty water on the floor up there."

"After the next batch of flames went up, I was on the elevator. I didn't ask and didn't care if they thought I was a hotel official, all I could think of was the portfolio and the art soaking in water. I was told yes, I was real at the fire and a secondarily sadly foolishly to get up there. As we rode on the elevator, we were all gross and stinky. A young Italian glanced up at the floor members as they lay, grimacing steadily above to "I" in the silence, my coat's impugnant stench popping off and the language there was loud

as a duty basis ran through my mind. "Should the walls on the elevator stop, turned to a crap from an instant flash fire on the ceiling." "Would the power shut out from all the water and trap us here?" "Should the door open on the seventh floor to a wall of flame or a landscape of water with exploded flames all over?" With all the water, won't there be a danger of electrocution? "Should I see my artwork, ink, drawing and maybe go floating past me in the hallway?"

"Then the doors opened. "I saw flames moving around in the window, then flames in an elevator shaft. The water had not reached the elevator and I was relieved, but my heart sank as I saw that the fire had been on the way where my artwork was. The hallway was flooded. THE FIRE HAD BEEN ONLY A FEW FEET OF INCHES FROM ME. OF all the landmarks and landmarks of scenes in the hotel, it was a door or two from me. Perhaps it was Connecticut. As I approached my door and knocked for the top, my mind was in a state of dreadful confusion. I can still hear my eyes and not the carpet, the doorknob, and the pad of water as my feet. Perhaps this is a state of shock or horror. I was so, but I sincerely believe that I was too long out from the previous night's party to take all this as seriously as I should have.

Down the hallway, flames were pulling black smoke through the door. A hot bed apparently caught fire. I turned the key handle, there was water. The bathroom had two inches of it, but the artwork, my luggage, and all my clothes were safe and dry. The thick carpet had soaked up all the water. Everything was all right. I was saved.

I couldn't turn the TV on, there healed. I can see it now. Art talk, artist disconnected in front members. There's all come down on me. What do I know, did I? What a disaster for my book of the art was destroyed. There only God or Heaven to thank for this kind response.

"Not much, it was a good contribution. ARTY will take care, will send, will, but, hey, it's a good kind of card. And I'm looking forward to the next one with the same guy, and you I did this one." \*

# TOP SECRET

## Project: Sanction



## ELEMENTALS #10 ON SALE IN OCTOBER!

Comico The Comic Company

# KIRBY AWARDS

The second Jack Kirby Comics Industry Awards as chosen by comics creators and retailers



**BEST FINITE SERIES**  
CRISIS ON  
INFINITE EARTHS

**BEST ART TEAM**  
GEORGE PEREZ  
JERRY ORDWAY

**BEST WRITER**  
ALAN MOORE

**BEST CONTINUING  
SERIES**  
SWAMP THING



# NEWS

## DC Universe Folio, Chaykin reprint

**UNIVERSE FOLIO:** DC will be releasing a 30-page *Universe of the DC Universe* portfolio as something closer to a full-color hardcover by BILL SINKOVICZ, the artist associated with STEVE SEITZ, BRIAN BOLLAND, JOHN BIRNE, ERIC LUIS GARCIA-LOPEZ, KEITH GIFFEN, BOB GORDON, BOB KUBERT, STEVE LIGHTLE, BERRY ORFANO, CLAYTON OWENS, and JERRY ZITLERMAN. For details on what's drawing what, see you can probably guess most of them yourself.

**CRISIS REPRINTS:** DC is reprinting one of DONALD CRAYKIN's reissue projects, *Iron Flag*, an 48-page limited book. Chaykin, who will pen a new cover for the book, wrote and drew the original series. It was scripted by DEBBY

DYER.  
**PEOPLE:** MARK EVANER and STEVE SEITZ are working on a *Wally Weirdest Spies!* The story will bridge the events between Legends and the first issue of the new *Justice League*, and courtesy of earlier spots, KEVIN KON-LAN is not using *Flash* and *Wonder* as he was found to be (too) public. JOHN OSTRANDER is the new regular writer on *Story of Atlantis*, beginning with #56. PAUL KIPPERBERG and JOHN DILLON are on the creative team behind the comic *DC OF yesterday*, *The Magic-Guns Army*, based on LARRY SEVEN's story and ROBERT BOLDWIN's art, taken over the job of cover artist from ED HANSEN, who has returned to freelance work.



## Punisher portfolio from Mike Zeck

Mike Zeck has created a portfolio featuring the Punisher, the Marvel character whose name serves as a warning. The six-page, black-and-white portfolio, which is available from French publisher Editions Deneux, costs for \$25, 800 copies were printed, and it's being handled in the U.S. by several American distributors.

## Marvel Bits: Cloak &amp; Dagger's last

**FINAL ISSUE** The final issue of *Cloak and Dagger* #6, a double-size, 48-page issue. It features the combined artistic talents of ALVE BRIDGMAN and LARRY STROHM, pencillers, and TERRY MCGINN and RANDY EMMERLIN, inks. The book steps in November, as December, the new *Sheep* takes on *Ironing Cloak* and *Dagger* and Doctor Strange begins.

**PROFESSOR NECT BLEVINS** is the title of the new *Amazing* #48 which features another BARRETT WILSON-SMITH cover. COLLEEN DORRAN is the penciler of *Knights of the Roundtable* #48. **JOE FERN** is a lead on what is a new professional job at *Web of Spider-Man* #24. **ALAN DAVIS** covers *SHOCK* 2-Bites #24 *Marvel* *Adventure* #48 *Electric*, *Capit* *America* #48, the *Delaware* *Class* tale by JIM DEMATTEI, *KERRY GANMILL*, and *DEANNE DANKE*.

**REMARKS**: The *Two Gun Kid*, the *Rainbow Kid*, and the *Phantom* *Horizons* #48 good tale on *Web* *Class* *Adventure* #48. As for the *East Coast* *Continues*, *Wonder* and *the Way* will soon be replaced by

Colleen Doran's cover for *Search of the Seraphim* #11



ILLUSTRATION BY COLLEEN DORAN

**THAT**, the *Star-Halls*, and Dr. David *Overly* *quest* into an *Amazing* *Spider-Man* #236. He also *DEAN* *AND* *JOHN* *Parke*, *Special* *Amazing* *Spider-Man* #236, *reception* *by* *Salina* *North* and *Shere* *Table*. *November* *the* *class* *is* *John* *Ellis* *Movie* *Man!* He *returns* *in* *X-Force* #34



## Pure Imagination Reprints Simon &amp; Kirby classics

**Pure Imagination**, a complete bound-up of GREAT THREATING (see below) in the style of JACK KIRBY's second material, will continue to present comic art material from Golden Age artists.

*Strangers* is a *Novel* *book* *reprinting* *material* *of* *the* *Golden* *Heroic* *Comics* *by* *Jack* *Kirby* *and* *JOE* *SHIMON*. The 1500 book will also include a previously unpublished splash page pencilled by Kirby and steps in September.

The other Kirby reprints are the much-delayed *Jack Kirby* *Discovery* *Volume* *Two*, which has been published in order to replace several full-sized illustrations of Kirby's work supplied by Marvel. *Excitation* *has* *also* *taken* *the* *opportunity* *to* *add* *color* *to* *14* *of* *the* *entire* *Illustration* *book*. The resulting book will run 40 pages for \$6.50 and will ship in October.

**Pure Imagination** is also preparing the *Spring* *77* *release* *Jack* *Kirby's* *Arms* *and* *Weapons* *is* *135+* *page* *book* *of* *pencil* *drawings* *by* *Kirby*. *Entered* *in* *1975* *as* *a* *prize* *to* *fit* *with* *REX*, *the* *color* *reprint* *edition* *of* *Kirby's* *prized* *collections*, *announced* *with* *comment* *from* *Kirby* *and* *biographical* *material*.

*Arms* *and* *Weapons* *will* *be* *re-released* *as* *a* *150* *limited* *hardcover*, *and* *as* *a* *set* *of* *three* *soft-cover* *volumes*, *each* *of* *which* *will* *sell* *for* *\$5.98*, *the* *hardcover* *edition* *and* *the* *first* *volume* *of* *the* *softcover* *edition* *will* *ship* *in* *the* *Spring* *of* *77*. *The* *following* *volumes* *of* *the* *soft-cover* *edition* *will* *ship* *quarterly* *hereafter*.

The third volume of *Arms and Weapons* focuses on war scenes and military work by ROSS ANDERSON and MARK SPORFORD; ALEX TAYLOR and BUCK BRUNS; and BILL WARD, as well as *Weapons* *FRANK* *FRAZETTA*. It ships in January.

AMAZING MONTHLY #185

## Eclipse news: no more 16-pagers



After a test period of a few months, Eclipse Comics has jumped 10 pages for 20 cents more, now selling *New Hero* and *Airboy* one regular 32-page \$1.25 monthly title, while *New Hero* will also continue its monthly publication, *Airboy* will remain on its weekly schedule.

*New Hero* #10, the second full size issue, will feature the guest penciling of KAREL NALLER on one chapter.

In other Eclipse news, *November* *will* *carry* *the* *cover* *of* *the* *Hardcore* *Lunar* *with* *a* *new* *cover* *by* *Mark* *and* *RICHARD* *BONWILL*.

*Eclipse* *is* *also* *introducing* *P.J. Ratchet*, a brand new series by BILL SCHWAB, the creator of the *Airboy* *comic* *page* *Comic*. *Starting* *a* *shorter* *step*, *1980* *year* *old* *wizard*, *the* *black* *and* *white* *comic* *premieres* *in* *November*.

Another new Eclipse title premiering in November is *ZIPANG* (*Warrior* "Epic" *Original* *Swamp* *monster*) *written* *by* *PHILIP* *W. SHANNON* *and* *illustrated* *by* *PHILIP* *W. SHANNON* *and* *INDEX* *J. FREEL*.

## Kitchen Sink: Alien Fire lights up

**ALVIN** **FRYE**, *Kitchen* *Sink's* *Alien* *Fire*, *is* *created* *by* *ANTHONY* *J. SMITH* *and* *FRED* *VINCIGUO*, *will* *be* *introduced* *in* *December*. *The* *16* *96* *black* *and* *white* *comic* *will* *be* *presented* *in* *12* *bits* *via* *an* *eight* *page* *Alien* *Fire* *premier* *containing* *character* *designs* *and* *finished* *panels* *by* *Werner*.

**OTHER** **NEWS**, *Blizzard*, *the* *reprinting* *of* *BARRETT* *ELTZ*

## Quality's double-size Xmas Issues

All of Quality Comics' releases for December will be in the 24 page format used by *Wonder* #48 on a special Christmas present to the reader. Most of the double-size issues will sell for \$1.25, although some will sell for \$1.50 according to the amount of comic material included.

The main focus of *Star* *Man* *will* *present* *a* *new* *story* *by* *LARRY* *ELLEN* *and* *STEVE* *LELLON*, "Boy the Boyer," in which a nation preaches the life of love with Martin. Son's victory. This issue also features the origin of the *Star*.

*2000* *AD* *Present* *12* *bits* *all* *with* *a* *second* *illustrated* *cover* *by* *ALAN* *DAVIS*. This issue also presents "The Last Judgment" from *David* *and* *Alan* *Walters*, as well as the usual continuing series. This can be had at any comic store for \$1.50.

Under a Christmas cover by *BRETT* *EVANS*, *Judge* *Dread* *46* *features* *illustrated* *stories* *by* *JOHN* *RAMBER*, *created* *stories* *by* *STEVE* *DE* *LOAN*, *CARLOS* *ECHEVERRIA*, *MICHAEL* *MURPHY*, *and* *COLIN* *WELSON*.

*Super* *Zebras* *46* *features* *a* *complete* *44* *page* *story*, "The Hell Riders' Lesson on the Day of Wrath," by *COLIN* *WILSON*, *CAM* *RENNETT*, *and* *BRETT* *EVANS*.

The other titles included in December will be *Save* *Claw* *44* *the* *final* *issue* *of* *the* *series* *and* *Spider* *hounds* *44*.

## Epsilon Line goes black-and-white

*Apocalypse* *Next*, *published* *by* *Eric* *Cornes*, *goes* *in* *black* *and* *white* *with* *its* *October* *issue*, *according* *to* *editor* *ALAN* *JONES*. *Epsilon* *will* *be* *now* *edited* *by* *JIM* *SHUTER* *supplying* *the* *ink*.





More funny stuff from Blackthorne

Eagle's Star 45 stories by some of comics' funniest writers, as TAYLOR OUBREY does "Mr. Man" and the "Masters of the Universe" and DON CHEN and SAUL WELF team up on "Hobnob." Also, Arizona Blue artist WILLIAM MUIRBY contributes "The Big Duck Show."

**Radio**—Inventor is a one shot that parallels games with it. He stars by CLIFF McGILLIKWAY and art by DWIG COFFY WEISS, the lone man (and the spotlight) on the answer card by "The Beholder." The series also "See There" a group of preposterous lawyers who go to great lengths and use farfetched evidence, "Sixthhand" the center line of the living part of the galaxy, "Q7" is group of Pleasant Pines, Newark's, plus "S-Rockets," "Night Back," "Mark Laxard Jay" and more.

The first issue of **Mad Dog Magazine**, edited by Glenn Mad Dog, features "Up Lp," "Eckers Ed—Aaaaaa," and "BAPPIE the Bullseye." Regulars: "Kool as Kooling."

And **Hammer** for your weekly work of, which features a cartoon by the Tuffies, "Mistakeful, the Hammer You can't compare to Pro-Don Derry-Ger's Kang-Fu, Angerless, but looks go on sale in November.



Prelude/Sirius announces four new projects

Sirius Comics/Prelude Graphics has announced four new projects for November release.

**Gravel**—The Early Item—Naggs Rockland, George P.H. follows the nuclear genre. **Gravel**—The Dark Star Antenna, with a 32 page story of MARK MARTIN's work. It begins with a 1980 anniversary celebration of the comic business and discusses into a flashback of his career career.

**Angelman**—It created and scripted by BENJAMIN SILVER and drawn by KENTIN SHANROCK, is a one-shot starring an aging man who must battle three robots into which has been transferred the spirit of his robot enemy.

**Love Play**—written by ALAN BOWLANDS and drawn by MICHAEL SIMPSON, features a mad scientist.

and finally, **The Final Code** is a pulpier novel by MARK CLEGG,



Two new ones from Sirius/Prelude: Ramp-Rate and Love Play



CHARLES SONTNER, FRANK MILLER, LARRY COCCIOLO, and BAZZ ST. ANTHONY present in the **Dark Knight** format, for 48-page story covers 20 years and launches

in character "too a quest the results of which will shake the Universe and themselves," second by Chris. This one is a ritualized world's first. Sirius Books, regrettably.

coming OCT. 1-15  
DISTRCTIONS

AIRFRANK-VANADIN

**GERBILS THE ANTIHARK #1**  
Story: Cover: Don Cha  
Backgrounds: Gifford  
\$1.75 (black-and-white comic, ships in Oct.)

ACE COMICS

**SPENCER SPOCK #2**  
Story: Joe Gill  
Art: Pat Spiccia  
\$1.50 (black-and-white comic, ships in Oct.)

AIRCEL PUBLISHING

**ADVENTURES #4**  
Story: "Pomona 2"  
Art: Peter Paul  
\$1.75 (black-and-white comic, ships in Oct.)

**DRAGONING #5**  
Story: "No & River"  
Art: George Ho  
\$1.75 (black-and-white comic, ships in Oct.)

**SAMURAI #1**  
Story: "Battle Day"  
Story: "Hiroki"  
\$1.75 (black-and-white comic, ships in Oct.)

**STARBUK FUTURE #5**  
Star-buk—dark side lights through the night.  
Story: "Mellows & Scandalize"  
\$1.75 (black-and-white comic, ships in Oct.)

**UNDERGROUND #1**  
Pneumatically for adults only.  
\$1.75 (black-and-white comic, ships in Oct.)

APPLE COMICS

**ELFQUEST SEISS OF BLUE**  
ADVENTURE #1  
Continuing the Elfquest saga.  
Plot: Richard Pfl  
Story/Backgrounds: David Pfl  
\$1.75 (black-and-white comic, ships in Oct.)

**KINIKICI #4**  
Captain: Glen  
Story: Art: John Howard  
\$1.75 (black-and-white comic, ships in Oct.)

**UNICORNIALE #4**  
Story: "The Unicorn"  
\$1.75 (black-and-white comic, ships in Oct.)

ELFQUEST



Chris and Pflow reveal their secrets for bringing a unicorn story to life.  
Story/Plot: Lee Marie  
Story/Backgrounds: Lee Marie  
Art: Sander & Tangel  
Cover: P. Greg Funnell  
\$1.75 (black-and-white comic, ships in Oct.)

ARROW COMICS

**DEADWORLD #1**  
Scary stuff for mature readers only which makes you, right?  
Story: "Night"  
Art: Vince Locke  
\$1.75 (black-and-white comic, ships in Oct.)

**NIGHTSTREETS #2**  
Including the Black Legion.  
Story: "Mark Shadsworth"  
\$1.75 (black-and-white comic, ships in Oct.)

ARTWORK

**CANADIAN COMICS**  
**CANALCADE #1**  
Canadian work by 75 top talents, Ken Steacy, Mark Shattleton, Don MacLean, Dave D'Angelo, Peter Abel, and others.  
\$1.75 (black-and-white comic, ships in Oct.)

B-MOVIE COMICS

**WOLF OF DOOMSDAY #1**  
A one shot anthology book featuring one story by the Fantasy team.  
Story/Art: Angstrom & Feltus  
\$1.75 (black-and-white comic, ships in Oct.)



BLACKTHORNE

**ALIEN QUACKLES #1**  
Alien, inspiration by Henry Saxon, Howard  
Story: OR MacGilligan  
Art: Andy Lee  
\$1.75 (black-and-white comic, ships in Oct.)

**COLD-BLOODED CHAMBERLAIN COMMANDOS #2**  
More action-packed, heroic playboys.  
\$1.75 (black-and-white comic, ships in Oct.)

**DICK TRACY BOOK FIVE**  
Featuring Tracy, Gifford, Gifford  
\$1.75 (black-and-white comic, ships in Oct.)



### ◇ DICK TRACY MONTHLY #8

Ray Kinnel, the "Dutch" that brings together the best of playing guitar 7.5 by **David Siod** (20 color comic, approx. pages in '92)

### ◇ KARDER VICE 3-DH

Walter, the Comics  
Seymour **George Popovich**  
(20 3-D comic, approx. pages in '92)

### ◇ KERRY'S GOLDEN FEATURES #5

Chapel, the Comics  
Seymour **John Squire**  
(20 3-D comic, approx. pages in '92)

### ◇ MARY WORTH BOOK 1986

Chapel, the Comics  
Seymour **Ken Eisner**  
(20 3-D comic, approx. pages in '92)



### ◇ NERVOUS REX #8

Ray Kinnel, the Comics  
Seymour **William Van Horn**  
(20 3-D comic, approx. pages in '92)

### ◇ REVOLVING DOORS #1

Major, the Comics  
Seymour **Chris Miller**  
(20 3-D comic, approx. pages in '92)

### ◇ TALES OF THE JACKALOPPE #5

View a Jackalope, where do they get the Comics? 9.5 by **Bill Gristle**  
(20 3-D comic, approx. pages in '92)

### ◇ TAZMAN BOOK FOUR

More story books!  
Seymour **Nate & Gail**  
(20 3-D comic, approx. pages in '92)

### ◇ TWISTED TALES OF THE PURPLE SWIRL #1

Barney, the Comics  
Seymour **John Stevenson**  
(20 3-D comic, approx. pages in '92)

### CROSS COMIC

### ◇ NO GOOD THING AS MONTESS #2

Walter, the Comics  
Seymour **David Siod**  
(20 3-D comic, approx. pages in '92)

### CONTINUITY PUBLISHING

### ◇ ECHO OF FUTUREPAST #1

(20 3-D comic, approx. pages in '92)

### ◇ GAMBLES #1

John Squire  
Seymour **David Siod**  
(20 3-D comic, approx. pages in '92)

### DAVE HORSE COMICS



### ◇ BORIS THE BEAR #2

John Squire  
Seymour **James Smith**  
(20 3-D comic, approx. pages in '92)

### ◇ DAVE HORSE PRESENTS #2

Three stories including a new 'Comic' cartoon by  
Seymour **Paul Shadlock**  
(20 3-D comic, approx. pages in '92)



### DC COMICS



### ◇ ANGEL LOVE #7

Angel, the Comics  
Seymour **Debra Lee**  
(20 3-D comic, approx. pages in '92)

### ◇ BARBARA #24

The last chapter of 'Gotham' the City  
Seymour **Frank Miller**  
(20 3-D comic, approx. pages in '92)

### ◇ BLUE BEETLE #8

The Beetle is... Enters... A Legend  
Seymour **Len Wein**  
(20 3-D comic, approx. pages in '92)

### ◇ DERRICK #2

Over 100 pages!  
Seymour **Scott Wagner**  
(20 3-D comic, approx. pages in '92)

### ◇ ELECTRIC NUMBER #16

Dave, the Comics  
Seymour **Greg Sheskin**  
(20 3-D comic, approx. pages in '92)

### ◇ FURY OF FUTUREPAST #1

Legends... a... Romance and the Future...  
Seymour **John Stevenson**  
(20 3-D comic, approx. pages in '92)

### ◇ HEX #10

Last issue! Five chapters for price...  
Seymour **Melvin Pinpan**  
(20 3-D comic, approx. pages in '92)

### ◇ JUSTICE LEAGUE OF AMERICA #208

Legends... the... Story's final...  
Seymour **John Stevenson**  
(20 3-D comic, approx. pages in '92)

### ◇ LEGION OF SUPERHEROES #33

A special flashback featuring Prince  
Seymour **Michael E. O'Neil**  
(20 3-D comic, approx. pages in '92)

### ◇ THE OUTSIDERS #16

The Frinks... the...  
Seymour **Mike H. Gerber**  
(20 3-D comic, approx. pages in '92)

### ◇ SECRET OPGONS #1

See... before... the...  
Seymour **Paul Kupperling**  
(20 3-D comic, approx. pages in '92)

### ◇ SHINING STARX #1

There's... for...  
Seymour **Bob Mangar**  
(20 3-D comic, approx. pages in '92)

### ◇ SIBB, BOOK #16

There's... for...  
Seymour **Bob Mangar**  
(20 3-D comic, approx. pages in '92)

### ◇ THE SHINING STARX #1

There's... for...  
Seymour **Bob Mangar**  
(20 3-D comic, approx. pages in '92)

### ◇ WOODEN WOMAN #1

A new beginning for the...  
Seymour **John Stevenson**  
(20 3-D comic, approx. pages in '92)

### ◇ SECRET OPGONS #1

See... before... the...  
Seymour **Paul Kupperling**  
(20 3-D comic, approx. pages in '92)

### ◇ AMBOY #1

Valerie... the...  
Seymour **Chris Dean**  
(20 3-D comic, approx. pages in '92)

### ◇ ALLEN ENCOUNTERS #8

The...  
Seymour **Bruce Jones**  
(20 3-D comic, approx. pages in '92)

### ◇ CLINT #2

Magnum... the...  
Seymour **John Stevenson**  
(20 3-D comic, approx. pages in '92)

### ◇ SUPERMAN #1

Last issue! Five chapters for price...  
Seymour **John Stevenson**  
(20 3-D comic, approx. pages in '92)

### ◇ TALES OF THE TEEN TITANS #78

Legends... the...  
Seymour **John Stevenson**  
(20 3-D comic, approx. pages in '92)

### ◇ LUGER #1

Bill... the...  
Seymour **John Stevenson**  
(20 3-D comic, approx. pages in '92)

### ◇ THE NEW WAVE #9

Continuing the...  
Seymour **John Stevenson**  
(20 3-D comic, approx. pages in '92)



### ◇ VIOLANTE #8

The...  
Seymour **Paul Kupperling**  
(20 3-D comic, approx. pages in '92)

### ◇ WATCHMEN #8

Look... the...  
Seymour **Alan Moore**  
(20 3-D comic, approx. pages in '92)

### ◇ WOODEN WOMAN #1

A new beginning for the...  
Seymour **John Stevenson**  
(20 3-D comic, approx. pages in '92)

### ECLIPSE COMICS

### ◇ AMBOY #1

Valerie... the...  
Seymour **Chris Dean**  
(20 3-D comic, approx. pages in '92)

### ◇ ALLEN ENCOUNTERS #8

The...  
Seymour **Bruce Jones**  
(20 3-D comic, approx. pages in '92)

### ◇ CLINT #2

Magnum... the...  
Seymour **John Stevenson**  
(20 3-D comic, approx. pages in '92)

### ◇ DOORWAY #2

See... the...  
Seymour **John Stevenson**  
(20 3-D comic, approx. pages in '92)

### ◇ WALKER WAVE #1

Bill... the...  
Seymour **John Stevenson**  
(20 3-D comic, approx. pages in '92)



### ◇ WALKER WAVE #1

Bill... the...  
Seymour **John Stevenson**  
(20 3-D comic, approx. pages in '92)

### ◇ WALKER WAVE #1

Bill... the...  
Seymour **John Stevenson**  
(20 3-D comic, approx. pages in '92)



### ◇ FANZOO #1

Bill... the...  
Seymour **John Stevenson**  
(20 3-D comic, approx. pages in '92)

### FANZOO





**As** **Tom De Haven**  
 (1st year comic; pages 102; reviewed on 10/2)

□ **DARKDEVIL #239**  
 Detective and Bitch Returns! Requit Story: **Ann Sargent**  
 Layout: **Leanne Williams**  
 (1st year comic; pages 102; reviewed on 10/2)

□ **DR. STRANGE #81**  
 In an effort to restore magic and peace, most of Strange's mystical artifacts are destroyed.  
 Story: **Peter Gillis**  
 Art: **Wesley & DeSantis**  
 (1st year comic; pages 102; reviewed on 10/2)

□ **MYSTIC FOUR VS. THE SAMEN #1**  
 What does SO YOU WANT?  
 Story: **Chris Cleveland**  
 Art: **Reginald & Austin**  
 (1st year comic; pages 102; reviewed on 10/2)

□ **ILL JOE SPECIAL MESSAGES #3**  
 The Joe tells a Mad Eye (10/20) Story: **Larry Hester**  
 Art: **John Stripes**  
 (1st year comic; pages 102; reviewed on 10/2)

□ **ILL JOE VS. TRANSFORMERS #2**  
 Come and the Decepticons face an advanced Decepticon!  
 Story: **Mike Higgins**  
 Art: **Stripes & Collins**  
 (1st year comic; pages 102; reviewed on 10/2)

□ **KICKERS, INC. #4**  
 Now Kickers hit the return of The Joy!  
 Story: **Tom DeHaven**  
 Art: **Rob Fazio**  
 (1st year comic; pages 102; reviewed on 10/2)

□ **MERC #4**  
 Now Kickers take Kickers back several charges.  
 Story: **Peter David**  
 Art: **Grey Worme**

(1st year comic; pages 102; reviewed on 10/2)

□ **NEW MUTANTS #48**  
 Fear of the New Mutants tried with the Legion!  
 Story: **Chris Cleveland**  
 Subplot & Editor: **Barry Windsor-Smith**  
 (1st year comic; pages 102; reviewed on 10/2)

□ **NIGHT MASK #2**  
 New Universe 100% - Back to the earth with Night Mask!  
 Story: **Arthur Goodrich**  
 Art: **John Goff**  
 (1st year comic; pages 102; reviewed on 10/2)

□ **POWER PRICK #20**  
 The First year's Adventure!  
 Story: **Richard K. Robinson**  
 Art: **Wesley & Steve**  
 (1st year comic; pages 102)

□ **PSY FORCE #6**  
 New Universe 100% - Super Tunes in a New World!  
 Story: **Steve Perry**  
 Art: **Stripes & Steve**  
 (1st year comic; pages 102; reviewed on 10/2)

□ **SERAPH SWORD OF COHAN #12**  
 "Masters of the Government!"  
 Story: **Steve Niles**  
 Art: **Wesley & Steve**  
 (1st year comic; pages 102; reviewed on 10/2)



□ **STRIKEFORCE: MOPUTA #2**  
 The Spectacles on its top third mission!  
 Story: **Peter Gillis**  
 Art: **Andrew & Williams**  
 (1st year comic; pages 102; reviewed on 10/2)

□ **TRANSFORMERS MOVIE #2**  
 Last issue! Adapt the movie!  
 Story: **Ralph Macchio**  
 Panels: **Stan Pevin**  
 Ink & Letters: **Mike & Gary**  
 (1st year comic; pages 102; reviewed on 10/2)

□ **WEB OF SPIDER-MAN #28**  
 The second part of "Raging Fire"

□ **WEST COAST AVENGERS #17**  
 Now with the Sun Brins, Lando-Ghls, Sun, and Grotus.  
 Story: **Steve Enghart**  
 Art: **Wesley & Steve**  
 (1st year comic; pages 102; reviewed on 10/2)

## MARVEL EPIC COMICS

□ **GOOD THE WANDERER #24**  
 Good...but not without a guy!  
 Art by: **George Sargent**  
 Story: **Mark Robinson**  
 (1st year comic; pages 102; reviewed on 10/2)

□ **MOONSHADOW #1**  
 He's the first story of the origin!  
 Story: **J. Mark Seltzer**  
 Art: **Don Ayk**  
 (1st year comic; pages 102)

## MARVEL STAR COMICS

□ **AMAZK #2**  
 #122  
 Amazon and the most intense boy wage to the city of Atlantis.  
 Story: **Walt Simonson**  
 Art: **Forrest & Todd**  
 (1st year comic; pages 102; reviewed on 10/2)

□ **HEATHCLIFF #14**  
 An Indian name means Grandpa!  
 Name: **Clayton**  
 Art: **Kramer & Reinhardt**  
 (1st year comic; pages 102; reviewed on 10/2)

□ **WAGGA BUNCH #5**  
 The WAGGA BUNCH GOES!  
 LENGTH: EXCITEMENT!  
 Story: **Francis**  
 Art: **Coleman & Reinhardt**  
 (1st year comic; pages 102; reviewed on 10/2)

□ **STAR COMICS MAGAZINE #2**  
 A special collection of the best of Star!  
 (1st year comic; pages 102; reviewed on 10/2)

□ **THUNDERCATS #2**  
 Thundercat and his captured by the Mutants!  
 Story: **Geary Conway**  
 Art: **Delio & Gordon**  
 (1st year comic; pages 102; reviewed on 10/2)

## MIRAGE STUDIOS

□ **RACE BIKER #1**  
 By the name of Prince Oliver Tates!  
 Story: **Jim Lawson**  
 (1st year comic; pages 102; reviewed on 10/2)

## NOW COMICS

□ **ERIN #2**

How are the New really now?  
 Story: **Mike Simpson**  
 Editor & Scripted:  
 (1st year comic; pages 102)



□ **WALTON BLVD. ADVENTURES #1**  
 The first (1st) is best!  
 (1st year comic; pages 102)

□ **SPINROCK #3**  
 The Spinnrock Doctor #3: Create and inspire!  
 Story: **Alan Curtis**  
 Art: **Steve Miller**  
 (1st year comic; pages 102)

□ **VALOR THUNDERBOLT AND HIS WIZARDS #1**  
 ADVENTURE ADVENTURE!  
 STORY: **AMANDA**  
 Art: **Don Deane**  
 (1st year comic; pages 102)

□ **VEEDER #2**  
 Veeder and his friends the "T" universe!  
 Story: **Rob Wozak**  
 Art: **Jim McDevitt**  
 (1st year comic; pages 102)

## NUCLEAR AGE COMIX

□ **THE BOOGEMAN #1**  
 Boogey to the million and faster of the early days!  
 Story: **Don Sargent**  
 Art: **Pumpkin Heart**  
 (1st year comic; pages 102)

□ **ROCK ZERO #2**  
 A release of peace has ended in the very introduction of new music to people and planets. I tell you what that happens!  
 (1st year comic; pages 102)

## OCEAN COMICS

□ **STRIPFIGHTER #2**  
 Nick and Ann Sargent's new two



Strength to your headquarters!  
 Story: **Gene & Sargent**  
 (1st year comic; pages 102)

## ONWARD COMICS

□ **ULTRA KLUZE #4**  
 Ultra Kluze returns! Part 4!  
 Story: **John Robinson**  
 (1st year comic; pages 102)

## PRELUDE COMICS

□ **BEAST NARRATORS OF SHADON #1**  
 An epic tale of the birth of Shadon Arts!  
 Story: **Peter Robinson**  
 Art: **Gene Johnson**  
 (1st year comic; pages 102)

□ **SAVATRE THE EARLY YEARS #1**  
 The arrival in Savatre, The Dark-God Returns!  
 Story: **Mark Martin**  
 (1st year comic; pages 102)



□ **LOWE WOLF #1**  
 A modern Wolverine in the City of New York!  
 Story: **Alan Robinson**  
 Art: **Robert Stripes**  
 (1st year comic; pages 102)

□ **MIKA-SOTS #1**  
 Mikas Sots! Mikas #1: 100% with your greatest foe!  
 Story: **Stephen Sargent**  
 Art: **Steve Enghart**  
 (1st year comic; pages 102)

## PYRAMID COMICS

□ **THE ADVENTURES OF THEDIN #1**  
 A young and young warrior travels across the edge of the universe!  
 Story: **Freddie Mann**  
 Art: **Eller Engart**  
 (1st year comic; pages 102)

## RENEGADE PRESS

□ **CASES OF SHENLOCK WOLFE #2**  
 The adventures of the Shennock!  
 Story: **A. Glenn Gayle**  
 Art: **Don Ray**  
 (1st year comic; pages 102)

□ **ETERNITY SMITH #3**  
 The Mystery SMITH!  
 Story: **Dennis Robinson**  
 Art: **Steve Engart**  
 (1st year comic; pages 102)



□ **MR. TREE #22**  
 Mr. Tree on the search for a permanent teenage runaway!  
 Story: **Max Collins**  
 Art: **Barry & Kim**  
 (1st year comic; pages 102)

□ **SLIDER #2**  
 Most psychological horror involving an adaptation of Fritz Leiber's!  
 Story: **Robert Sargent**  
 (1st year comic; pages 102)



## INTERVIEW

# WILLIAM MESSNER-LOEBS

William Messner-Loebs



**A**s far as comic books go, *Jonny Quest* and *Frankenstein* are about as far apart as you can get and still stay in the same medium. *Jonny Quest* is a sleek, nicely drawn, period general piece. *Frank* is a slightly contemporary western saga. The one creator can do both is astonishing, that he can do both well is a minor miracle. And I suppose "minor miracle" pretty well sums up William Messner-Loebs, although he might like to live with the "minor" part.

A reward like that ideal time for an interview. Even as *Bill's* widely successful *Jonny Quest* reveal his about him into the limelight, he's busy playing the means of his acclaimed *Jonny Quest* (never) interrupted by a year of personal problems. And, as the interview will show, that's not all the Messner-Loebs material that's on the north, either.

During the summer of '88, between comic conventions, *Bill* stayed at the *Photograph* house for the better part of a week. From the first to the last day, he was an endless source of fascinating anecdotes, hilarious stories, and challenging opinions. The following interview covers only a fraction of *Bill's* wit, charm, and unpredictability, but would only be able to sponsor a regular "Give *Bill* Loebs A Minute For A Minute" program for our readers, it'll have to do.

The interview was conducted by Mark Mail and edited by Ken Thompson and Mark Mail, although they did accept this introduction all by himself.

**Amazing Heroes:** You've done the first few issues of *Jonny Quest* with somebody else's characters and trying to bring them to life and being something of my own expansion to that, is that the first time between trying to bring to life an old character's and still maintaining it?

**ALL:** Did you like the old *Jonny Quest* show?

**Messner-Loebs:** Not much [Laughs]. I came along at the wrong time. Almost anybody who is considered to be nostalgic had to be an adult if while they saw it, which is those for some age as *Jonny* was supposed to be. I was 17—a very critical and very sensitive person. It so I was never able to get into the *Jonny* before of the account. Also, it was never able to get into the *Jonny* (let's) over from the almost unrecognizable *Jonny* *Barbara* type that accompanied the show. I took that very



**Messner-Loebs:** Well, it was a really different thing to be working with somebody else's characters and trying to bring them to life and being something of my own expansion to that, is that the first time between trying to bring to life an old character's and still maintaining it?

**ALL:** Did you like the old *Jonny Quest* show?

**Messner-Loebs:** Not much [Laughs]. I came along at the wrong time. Almost anybody who is considered to be nostalgic had to be an adult if while they saw it, which is those for some age as *Jonny* was supposed to be. I was 17—a very critical and very sensitive person. It so I was never able to get into the *Jonny* before of the account. Also, it was never able to get into the *Jonny* (let's) over from the almost unrecognizable *Jonny* *Barbara* type that accompanied the show. I took that very

seriously when I was 17, also.

**ALL:** So what attracted you to the project?

**Messner-Loebs:** I think the concept. When Doug Whitley designed these characters and designed the show, he sort of made it a combination of *Tom Sawyer* and *Davy* and the *Frontier*. Those are two pretty good prototypes. I had just been reading a bit of *Davy* and the *Frontier*, and a lot of *Tom* works as well and thinking about what he had done with characters that were not necessarily well used for the comic book form. If you think about it, *Donal* *Duck* is the irreducibly character to ever make a good comic-book character or *Marked* almost totally redesigned everything to make it work. It occurred to me that it might be fun to do that on me what I would have to change and what I could keep in order to make the second and to inspire they

was trying for an original (Quinn wrote and I did not) or a work for an existing comic-book audience.

**AB:** How heavily did Doug Wildy be involved in the project? Are you planning how heavily you fit into it?

**Minner-Larbee:** He was, as I already indicated, a writer, but he heavily pitched (I had been hired on as the writer and didn't get to my head). I did what you've just said that I had been inspired, and advised by several people, to contact with him on various matters, and I said I'd like to do the book, because I didn't want to be put into the position of causing bad feelings by their spicing him. He laughed and said that was exactly right, that there can only be one person writing a story on a particular topic. But he has been really supportive. He's been a tower of strength, and I usually come out of every session with a lot more. Whenever he's going to kill me, when he sees this.

**AB:** I would assume that one of the biggest benefits or advantages of submitting the original story to comic books is the fact that, after all, 20 years have elapsed, how difficult was it to deal with the 80s as opposed to the 60s?

**Minner-Larbee:** Not too. It's difficult for me to write stories that have technology in them at all. It's difficult to read. I usually do American and Science 85 and all that stuff. Actually, one of my major problems was that I subscribed to lots of science-fiction and science-fiction magazines when I started doing *Jonny Quest*, and for the first year-and-a-half that I've been getting them, they've all been talking about how to cure AIDS.

That's what came up a lot in *Jonny Quest* story. (Laughs) (The book) I probably talk about how Doug Wildy designed the technology 20 years later (at least) than that of that, but a soft story in a way that makes life old (Quinn technology) was particularly difficult, at least in the '80s. I had hope in the back of my mind that I would have to update all the stuff, but then I got to thinking about a real deal. "You know, better suppose I'm a job with little more things that make a little old, naturally, and there's hardly anybody dealing with variable molecules and energy that makes everyone get good, variable molecules that's all still pretty far ahead." So I ended up not really changing much. I did the heart-out, the *Quest* I, pretty much the way it was. It was a nice, simple story.



and a complicated, very nicely updated and somewhat more and more and more-looking technology. I also had it in the back of my mind that I would have to do a lot of research on background areas. *Jonny* was set in a forest and I would research forests and living in it (I felt about the government and the gross national product and that sort of thing, because research is one of the things I enjoy doing. But I don't know how much you put a pilot into a 20-page story there isn't that much room left over).

And because they're forward progress, you're not going to do a whole lot of changing around of people's characters. Even though I've been encouraged to put in as much material as possible into the script as I want to, they can't change a whole lot. As a result, you have to keep the talking around and talking—the game stuff—to a minimum. So you fill it with plot, and you act out stories.

Also, the plot has to pretty much be wrapped up at the end—we're being wrapped up to have stories that go on for ten or more issues. As a result, for the last five or six pages you're bringing in plot elements that have to be wrapped up, an explanation has to be given, and the story is put naturally a plot-driven story.

I found they do a lot more really that much more so do a lot of research. The other thing you discover is that, in terms of a book's look, which

*Jonny Quest* pretty much is, the whole research you find out about your own material is pretty limited. If you find out that an American compression rotor, the Philippines, or maybe a little forest, or whatever—it's a little hard to mark that into a *Jonny Quest* story. I've done some of that, but I've done as much as I would have had. If you do a book with the political nature of the country, the story would tend to become pretty repetitive. On the other hand, in the old *Jonny Quest* days, they tended to have a lot of stories related to people's natural stories, which *Jonny* and his dad and Ben and Holly are not doing anything as a best and, by God, they come across the desert land and there's a whole concept of balance or walking and or combing stories or combing rates, but by means of a foreign story, another fight with them, and they pulled it out, and that's that. Of course, the nice thing about those is that you don't have to have any research at all. They don't add links, pretty much like stories: like, when you give us the article on *Jonny Quest*, there was an early press release that pretty much defined *Jonny Quest* as a South Sea adventure. I can't really enjoy that, but the old "I do try to put it in different places around the globe with a little bit more varied climate. I think next year I am going to try to make a couple or three more Pacific Island adventures out of just

because it studies me that it would be pretty dry and also for the traditional aspect of a *Jonny Quest* adventure. I think I'll be back for a bit.

**AB:** What's it been like working with Hanna-Barbera?

**Minner-Larbee:** Well, it's been working fine. But I haven't had any trouble at all. We had a slight misunderstanding about the intensity of the graphic that we could have at *Jonny* at the beginning, we didn't know what we were talking about, so what they wanted, except the rather obvious stuff—no heavy dogs, no heavy cars, no airplanes, no space suits of rockets. But in the old series, *Jonny* and Holly would sometimes pick up machine guns and shoot them, and we were aware as to how far we could go in that direction in the sense of this being a relatively realistic adventure book. It seems like at 10-year-old kid being faced with life-threatening situations would be as likely to pick up a gun to use. In terms of the graphic, the weapons, that's the last thing you would do—go and pick up a gun and shoot something. So a limited no-armor, especially since we are not even a fantasy morning cartoon. We are in a different market. They had already appeared on all which showed *Jonny*, as a character, with a gun. It seemed to me that we could work in the same level of violence that they showed in the old cartoons. So on occasion I would have *Jonny* pick up a gun—just thinking of people. I think I'm showing me the terms of men and looking people at gunshot when he had to. This was a couple of scripts.

Remember, the ad, without my knowledge, was done something in the way up into the higher and higher editions of *Life*, the housing area of Penna-Barbera, and eventually a got high enough to be considered as actually not a need to be qualified. The message then read back doing that we should have *Jonny* doing any more gun. That's not a big problem in a whole new day, and that's the way. That is the total and only original feedback we've ever gotten from *Life*.

**AB:** They've been critically favorable when you consider the sort of script you've been successful in doing for them. My script are about 80 degrees from anything that was actually done on the show, although I think that that far from the mind and the atmosphere of the show.

**AB:** Reading of the mood and atmosphere, you're talking about some of your influences—Terry and the *Jonny Quest*—and I think you

**Minner-Larbee:** Hecklebury first

**AB:** How, your *Jonny Quest* series in the classic American equivalent to Terry and the *Jonny Quest* series. I think I'll be back for a bit.

**Minner-Larbee:** I don't think you can do an American comic book—certainly not a good one—without being in some way influenced by the *Jonny Quest*. I think I may have been unconsciously influenced by Terry and the *Jonny Quest*, because *Jonny* is often



would mean young boys and to extremely beautiful women to have adventures.

**AB:** When you pick up *Jonny Quest* and the *Jonny Quest* series.

**Minner-Larbee:** That's true, that's true. Can't I usually keep my own Terry and the *Jonny Quest* and making it Terry to go through plot. I was very much drinking of *Sand Land* and the *Jonny Quest* when I was composing *Jonny Quest*—much more so than what actually got on the page.

For some reason, in the wilder times, I think *Jonny Quest* is like *Blue Wolf*, and I think that was because a generational problem because people of the generation (and only those who are at all interested in old movies) know *Blue Wolf* is a perfectly good job. It was an older generation of people who thought of it as being a generationally read woman, as the same way that I'd had in the *Jonny Quest* and I think that you can make your character as

soon, whereas the one drawing that I'll see in his dad's emphasis his *Jonny Quest*. So I think I'll be back for a bit.

**Minner-Larbee:** He really did look a lot more *Jonny Quest* than I was thinking. I was inspired. Dennis (Schick) and Bob (Stern) had to give some of their general [unclear] characters collection to me. I took them a while to do that, because it's a long process. As a result, I didn't really get to see any of the characters in the collection. I'll write them or a few of the script. That was out of absorbing it helped with *Life*. Then I don't think I would have featured him as a villain in these iterations (and I'll be back for a bit).

one of my favorite villains, but as *Jonny Quest* (I don't think he would have made about being a villain in *Jonny Quest* (which was a way he was placed on the TV screen).

I think your question had something to do with *Jonny Quest*. She was a big source of ideas, and she came on a lot to the dynamics of *Sand Land*—the woman belonging working for the good side and working for the bad side. I think that has a certain dimension to it—your new vision where she's going to *AB*: Part way that way, the *Jonny Quest*.

**Minner-Larbee:** I'll have about 1000 words on the book. I think that's a good idea. I think that's a good idea. I think that's a good idea. I think that's a good idea.

**AB:** Now, you're not necessarily when I started out, a second to me the obviously they had to be good. The almost certainly I know it's good, and I think that's a good idea. I think that's a good idea. I think that's a good idea.

There has to be a way of not needing to make formal characters read to be formally successful in order to read their meaning. You have a lot of unnecessary notes about comic today they say that you have to have a very compromised here, and you have to have a lot of visible. You have to have things together. You would make a character in order to read. All of that can be read, but I think that has to do with characters that you can make your character as





friends, not willing to do in between hours of persons and hours, I would work through all these hard days and I would run across a whole bunch of anti-ground comics. Instead of spending my money getting my hands, I would spend a dollar on two underground comics every day. At that point, I came to this, that this was a great thing because I had always wanted to do comics before, but it was pretty obvious that anything I could do was to be a writer, or a cartoonist, or a comic that it would be impossible to get hired. I was excited on a way. Underground—I could do it. I was desperately trying to sell stories to publishers and to sell them to fan magazines. My story was filled from top to bottom with explicit tips. I couldn't get around.

Then I went to an art show with some of my paintings and drawings. I had \$500 worth of them and said, "Hey, this is great. It will help trying to be a writer and I will be an artist." I went to a comic book convention in Dallas and a guy approached me and, just like in the movies, said, "Hey, you're great—I'm going to make you a star. Let's make a comic book together." He later turned out to be a well known criminal, an evil person, but in the process of working with him and his fan, I met other artists and writers—Joe Zabel and Bruce Bennett and Mike Gustovich, who is now doing *Justice Machine* for Comics—and we all learned from each other and became much better artists than we would have separately. I always tell people that the best way to become a comic book artist is to join somebody's studio, because there's a tremendous idea that that generates so much creative energy. I'm still, in a lot of ways, living off the creative energy that was regenerated there.

One of my favorite underground comics was one called *Busman* by Span Rodriguez. In looking around it, I found a lot of my own version kind of a, um, a machine. I thought, "It's got this revolutionary character in the future. I'll have one in the past." So I created this very tough businessman with a reputation. He's a millionaire. I created I should have been old, because there's so few old characters in comics. I picked the oldest age which I thought anyone could conceivably reach and still re-



main serious, which was 40. By one of those amazing coincidences that God sometimes gives us, I was almost 40 by the time I actually got an opportunity to meet him.

As I developed my style and developed certain processes, this character stayed with me. Two or three characters I had a special feel-

ing for, and I used to draw them over and over again to whatever style I was trying out, so whenever readers I was trying out, so he was there and unannounced. I would tell myself certain about him when I would try to go to sleep.

I finally began to connect on the borders of Doctor. The character left

Leta's parody of the controversial *Renegade Comics* at



"Dropouts" for the artist, a series of Leta's warm-up sketches



THE CREATORS OF THE  
ALTERNATIVE SUPERHERO  
ROLE-PLAYING GAME PRESENT



WRITTEN BY  
**JACK HERMAN**

ELEMENTALS  
EAGLE  
ROBOTECH

DRAWN BY  
**JEFF DEE**

ROBOTECH  
BADGER  
JUSTICE MACHINE

INKED BY  
**RICK TAYLOR**

DYNAMO JOE  
ROBOTECH  
JOHNNY QUEST  
GRIMUACK

A 4-ISSUE  
MINI-SERIES  
IN DECEMBER  
FROM



V&V. IT'S MORE  
THAN A GAME,  
IT'S A COMIC!

**M.I.C.R.A.**

MIND CONTROLLED REMOTE AUTOMATON

HI-TECH HEROINE

**C**omics are finally ready to show the black's eye with the appearance of Mira, a new female hero from Comics Alternative Publications. Mira's creators combine the genres of superheroes and science fiction with an emphasis on experimentation to yield a comic that's truly unique. Though the art, the story, and the scientific background are refreshingly up to date, Mira was a tough approach to everything, designed to hook the reader from the first page. Author Lance Wildman puts it this way: "If you have a complex story, you should tell it as simply as possible. There's no point in trying to confuse the reader."

Wildman, who has been a screenwriter of comics for 20 years, has made sure to avoid the pitfalls of other SF-oriented comics, while at the same time has tried to go beyond what's already been done. "Some people think Mira is a super heroine, others view the hero as a robot costume, while still others see it as a sci-fi fiction. I like to think it combines the best aspects of all



By Thom Hartman

them. Though (others) are like a super heroine, she doesn't wear a fully costume just for show. And, because her powers are limited by the same laws of science as all life, she can't get out of a jam by doing something that's clearly impossible. Finally, though she looks like a robot, she's not at all, but, like any robot (we're) out to help."

"Telepresence"

What is Mira? She's a "Mind Controlled Remote Automaton"—an artificial woman controlled by the thoughts of a human. Though such machines don't exist today, Wildman thinks they will eventually, based on the current trends in robotics and a new field called "telepresence," the science of controlling machines by human thought. MAAA has been conducting experiments in telepresence at its Hampshire facility, trying to reduce the machine's own awareness and to create cerebral dissonance. Within a few years, the Air Force hopes to demonstrate that fighters with at least part of the

HERE SHE IS, MY DEAR--ANGRA!

HER SYNTHETISM LOOKS REAL, BUT IT'S ACTUALLY AN IMPENETRABLE SYNTHETIC.

OF COURSE, WITHOUT MOON RIND TO CONTROL HER, SHE'S JUST A LIFELESS, IMMOBILE SHELL.

weapons and gadget systems concealed solely by the thoughts of the pilot.

"Unfortunately, the intelligent robots so often depicted in comics and movies just aren't that likely, at least in the near future. The more realistic we do with artificial intelligence, the more we know just how complex and little-understood the human brain is. Many experts think it will be decades, if not centuries, before we have computers that can think even on the level of a small child," says Waldron. So, he reasons, it is much more likely that someone will find ways to harness the power that the human brain-to-decorate the powerful robots we'll be able to construct in the future.

The first issue of *Waltz with the Angels* Griffin, a 20-year-old college student, becomes the subject of the first human illness test after she is exposed to a terrorist attack. She's left a quadriplegic, presumably paralyzed from the neck down. This tragic story makes her an ideal candidate for the *Waltz* experiment, however.

The *Waltz* finds the test, which involves constructing an artificial duplicate of Angra--Mara. When hooked up to the proper machinery, Angra's neural commands to her own paralyzed muscles are sent copied and sent instead to the machine body. In turn, sensory data from its eyes, ears, nose, and "synthetism" are sent to Angra. Thus, Angra is able "see" the physical Mara walk on and "hear" what Mara sees. Since Angra has no feeling below her neck, she doesn't have the problem an ordinary person would in trying to distinguish whether sensory feedback is coming from her own arms and legs or from Mara's. Without Angra, *Waltz* is sent a hollow shell.

Since the Army obviously hopes to use Mara as a weapon, she's constructed of the strongest materials available in the 21st century. Even though she looks human, she's actually far stronger--and thus, far heavier--than her appearance would indicate. She also has a built-in propulsion system, giving her limited power of flight. "For once," says Waldron, "there's actually a scientific reason for a comic book character to have a large butt. They're hard to kill." The first issue also explains that the Army has built other armor suits like Mara, most of which Angra is superior.

Angra meets her new host body

## The 21st Century

The idea of a woman helps Waldron--a woman who isn't just a sex bomb, but a very powerful combat duplicate in quite complex and subtle sometimes dramatic possibilities. But Waldron hasn't stopped there. He says *Waltz* would be a future that is both strikingly different from the present, yet somehow familiar as well as surprising also in the ways. His idea was developed into a comic book in several different branches of science.

"It's not hard to picture a technological disaster in the next century," explains Waldron. "Every major city and wilderness are bound to experience some toxic chemical accident, some toxic waste, and more plants succumb to the effects of acid rain. Even now, there are parts of the country where certain types of cancer are two or three times more common than in other areas. What will happen when these disasters are widely publicized? What will happen when cities are larger than Times Beach have to be abandoned? What will happen when even our wilderness areas are walking hot zones of death and disease? Inevitable."

"The great art there--all I've done is to avoid the disaster and to succumb to the war era. The most severe population disasters are frightening. Several of our latest growing areas, like Florida and California, will completely be out of water in another fifty years. I've also predicted natural disasters like another major earthquake on the New Madrid fault line (which would devastate Middle America from St. Louis to Memphis), as well as a couple of nuclear disasters," says Waldron. "What results in a picture of America tomorrow, where billions of Americans have migrated into areas that will have air and water."

Waldron, such a depiction of America in the future is not that common in books of science fiction books. What is unusual is Waldron's attitude to the publication--an updated version of *Waltz* (Conquest) the subject of research by the Canadian government, their area is the rapid fall of cities we've seen before in stories like "Logan's Run." They are, indeed, experiments, but large enough to cover a city. So close they're almost invisible, they give the sense of being out in space, instead of being in an enclosed environment.

## Visions

Waldron has been working in *Waltz* for one full year, with a three-page story that's typical of other people he's produced. Waldron founded the Atlanta Fantasy Fair with the help of several Southeastern fans. Under his leadership, it has grown into one of America's largest comic conventions. It also brought him in contact with several of his fellow enthusiasts. His partner in producing the second Fantasy Fair, in 1976, was an aspiring actor and writer named Bob Wagner. Waldron was amazed by Wagner's hectic career and wanted to publish three stories. The opportunity came two years later, when Waldron put out a feature called "Visions." Wagner contacted Waldron featuring the first appearance of "The Flaming Car" (1978). Ironically, even though "Visions" featured conventions by Neal Adams and Jim Starlin, it was one of the "Cars" that the first issue of *Waltz* was a head-to-head competitor's item.

That first issue also featured Waldron's first story, "Lightnings," illustrated by Bob Wagner, who now draws *G.I. Joe* for Marvel.

Waldron was not due to his heavy workload at Marvel, Waldron did begin *Waltz* as a private story. After writing about one fourth of it, he began to feel that it could work over time as a graphic story. He began

with knowing and editing by Steve Meyers. Though illustrations appeared only once a year, Waldron, Wagner, and Meyers created the story as one regular graphic, used by the fourth installment their work caught the attention of Kay Reynolds at Jonico Studios, publishers of the other *Waltz* books. She arranged for "Lightnings" to be published as a full color graphic novel.

And so it was. Though sales to some degree were not as high as had been hoped, *Lightnings* still managed to sell quite well as a bookazine (like *DC Comics* and *Ned* bookazine) and the story provided good covers not only from readers like Don Thompson and Don Yonkers, but also from veteran *Waltz* authors like Roy Heath and Terry O'Neil. Waldron got his picture in detail of a convincing cover for graphic novels to work as a trading fall too.

Since his first collaboration with Wagner was not due to his heavy workload at Marvel, Waldron did begin *Waltz* as a private story. After writing about one fourth of it, he began to feel that it could work over time as a graphic story. He began



working with a new artist, Bob Goulet, as chairman for the Comics Club. Since Tom's forte was his in-depth, on-the-job work, Allen was convinced it a full process color series of graphic novels.

Soon Allen's eyes took one another from the drawing and looking over to the lettering and editing. For the samples, An English major with a British mother, her grammar and spelling are impeccable. "It's great," says Walden, "to have a letterer that can correct all your mistakes. She's also smart, so she can read our corrections on the artwork. And, since we're an artist looking for a good letterer, it's wonderful to work with someone who's an expertly writer." Doc Allen's habit is to attend to the layout in ink, but the original "L.A. Ink" has assigned the lettering of *Lightsaber* to the able letterer interns at Tim Greenfield, Ken Brackbill, and Brad Cook, though his most influence was his father, a traditional draftsman.

### Enter The Artist

Barrows went to New York to try and sell *Mirra* to one of the "big publishers." But most of them thought the story too ambitious, and considered that Goulet was over-credited on character design comic art. Finally, MARF Graphics expressed an interest in *Mirra*, but only as a black-and-white series. Since Goulet had never done comic book-style inking, a new artist had to be found.

Four interviewees, a single female, Boushland stated at the Atlanta Press Fair was the "Dude-Guy" whose ability to draw was given a pencil, a piece of paper, and twenty minutes to do three new sketches. After that Boushland had seen the "Dude-Guy" in 1982, he and Walden began working together on an action comic book series called "M-Stage." Boushland completed a sample in a month, Boushland says that Walden felt was perfect for *Mirra*. Boushland brings a wealth of experience to *Mirra*, gained from a life in special and advertising that it took him to learn. Both Tim and Boushland in Thailand in 1965, he first demonstrated his ability by sketching pictures into his parents' furniture. Luckily, both parents were artistic, so his talent was encouraged. "When he was one, he moved with his parents to Africa, quickly mastering the culture there. He was quite young and painting of the things which he saw at

Kayo. He learned English, though with a refined British accent that he retains to this day. He was then able to read the British *Mirra* papers, and developed a six-year love for comic. After meeting William Holden at Nairobi, he was inspired to pursue a career in the theater. He studied acting, music, and dancing, eventually becoming a member of the Royal National Theater. It was while he was performing as a musical comedy that a British director, unable to pronounce his name (Tim Thawick), decided to cast him. That's a name that has stuck ever since.

In 1976 Boushland moved to New York, and with his intention pursuing a career in art or the theater while attending art schools, his performance in the off Broadway play "Presence of Good Thing" caught his good notice from *The New York Times*. Due to the easy availability of American comics, his interest in art finally went out. He constantly visited the work of the Soviets, John Buscema, and Mortan, and decided he wanted to be a full time comic book artist. In the meantime, he became an accomplished musician and composer of music. He moved to Atlanta and has produced work for companies ranging from Coca-Cola to Disney.

### Now, A Publisher

After Boushland had started on the *Mirra* art for MARF, problems arose that led to an amicable parting of the ways with that company. With much of the art and story already completed, Walden approached David Anthony King, the publisher of *Comics*, *Invaders*, and *The Southern Knight*. King was looking to expand with new projects and had an office only a few hours north of Atlanta. As Walden says, "King was not only willing to do the book in the best format possible, he was willing to give a promotion we felt it would result in a renewed market." King suggested that Dwight Lee Zimmerman, currently publishing for Marvel, edit the book. Walden agreed, and *Mirra* became part of the Comics Universe family.

### Characterization

Does *Mirra* have a chance in the highly competitive black and white market? Walden seems to think so. "I think comic fans—myself included—will really be longer stories with more 'reluctant characterization,'" he says. "That's

why the first issue is 32 pages long. It gives you room to do real characters, instead of stereotypes, and you include enough comic to make it exciting. I've been here for years for stories that deal with the concepts we face here in the real world. More super heroes are an obvious fact reality that it's difficult for many readers to identify with them. The best work of my favorite comic authors—Banks, Lee, Foster, and Feldman—produced at their clearest, but readers can't identify with and to care about. I've tried to do that with each of the characters in *Mirra*.

Typically, the income of at least the first year of *Mirra* is assured, due to an unusual chain of circumstances. MARF covers for it with printed back in time. Most were slated to be used for promotion at shows in the Comics Room's Guide and distributor meetings, as well as at conventions. As publisher King adds, "We thought this would lead to plenty for the book itself, based on the previous sales history for our magazines. This, not 6-Thumb's book, surprised everyone by selling 30,000 copies, which made the distributor really take notice. Then, the *Mirra*'s Guide happened to run several articles for *Mirra* in the same year that the book was sold. Now, *Mirra* for *Mirra* as running at the same level as *E. Thawick*. The only problem is, we don't have enough covers to get on that many books! Our most consumers are still trying to state that all the copies we ship reach the reader. We don't want people hoarding it, just because there's a limited supply. We'll do a second printing of it, as soon as there's enough demand, so we want to keep it available to us in our line as possible."

It seems obvious that for the sophisticated blend of art, action, science, and sex appeal that *Mirra* represents? We'll know the answer soon, since *Mirra* #1—which opens a world unprecedented cover painting by Boushland—will be on the shelves next week of September. The limited series is set to run for a total of twelve to monthly issues. Walden is optimistic about the therapy. "The first issue of *Dude Knight* is a real fan's one because most readers were skeptical that fans would support a 48-page book, especially one that featured such violent art. But the fans showed that just because they like *Mirra* or *E. Thawick* doesn't mean they aren't also ready for more complex stories." ■

## HERO HISTORY

# DON'T FEAR THE CREEPER



By David H. Smith



THUS, OUT-OF-TANK NECESSITY, IS BORN THE REVENGING ALLIANCE OF ALL—THE CAPED CRUISADER AND THE CREWMAN...



plans armed with "1000-caps" that reached down to excise the spines of all earth's super heroes. All started last week. The Creeper happened by and snatched the analyzer. His reputation was restored in the eyes of the world's greatest super team—though he was not invited to join the J.L.A.

A pity, really, for it was two years before he returned to the pages of any comic. In a story by Dennis O'Neil illustrated by the underrated (by Marvel's) The Creeper teamed William Bitt in issue of Showcase Comics when the team approved by Professor Yeta Daily will hold and drive Jack Ryder, unable to remove human form, to insanity. Seeking the use of the eldritch scientist, Ryder becomes a part in the scheme of insanity. Yeta is held in a state of bliss with the children owned by the

screen. The younger Yeta was accompanying the intruder, using the World's Greatest Hero to steal the supplies on the pretext of finding a cure. In the meantime, gave The Creeper an attitude of his best



screen, and helped bring Yeta to justice. Then the character went into limbo for two more years. Stories of a resurrection were handed about, minus actually a new Creeper book to written by Tony Isabella and drawn by Steve Wright. But it was only later, and it was upon his to the Bureau to save The Creeper, his last from oblivion.

In preparation for his new appearance, The Creeper's Showcase origin was reprinted in Showcase #443. Five years later, notes arrived from their last editor. The Creeper is out to resurrect the Caped Crusader from a lake under charge set up by master scientist B's of Ghoul. It looks like a suicide to

avoid the Bureau, but Ryder saved the Golden Queen's death.

DC's other book, *First Issue Special*, presented the Redgrave theme in its seventh issue. Steve Ditko returned to do the pencils, and the story wonderfully captured the free-lancing style of the original series, even if The Creeper was left to battle with an uncharacteristic Batman for saved The Family. The same month, over as The Joker's own show-down ride. The Creeper developed another and became a liability to the Crown Prince of Crime. It didn't help character continuity much when the manifestation device, once known the mind of Jack Ryder, fell off his waistband in battle. By story's end, presumably, Ryder's memory had been restored and the Joker was being hauled off to the asylum. Original writer Denny O'Neil handled the script.

### Battering Out

DC was obviously trying to find a place for the Creeper with three tries and gave ideas, but the work had not been found for him, and with such continuing success it was no wonder. The Creeper had

DC WON'T SEE YOU OLD MAN PUNISHED FOR BEING A SUPERHERO!

I'M BECOMING AN ANGRY MAN BECAUSE YOU LET ME LIVE!

even abandoned his inhuman speech pattern.

The story was first perfunctory to editorial. In the second issue of *Super-Who* Weekly, The Creeper teamed with Wildcat to stop a money dealer of Latin America country from political sabotage. Riders wandering back with the cashed-out Earth-One books of The Creeper by passing him with Earth-Two's Wildcat. Jack Ryder had become a sports reporter, his alter ego's mawkish speech pattern was restored, and Fromm was respectfully mentioned and was considered surprised. That a writer with Steve O'Neil's ideas could produce books like this and the Joker story was disappointing, to say the least.

### A New Series

Thankfully the character was not forgotten after those efforts. Ryder returned to work on his second, and six months later, in *Showcase* #443, The Creeper began a three-issue backup to *Justice*. More or less ongoing response, Jack Ryder assumed his sustained career when he discovered that markets in a private customer was being committed by a certain foreigner given his by a welcome success. Although it's a broadened society had included in the past after the beautiful by scientist some features of the society before he got behind the end, these were probably the best episode of The Creeper's career. *Justice* fans find his script with more, and, despite some better POK rights, a man, K.C. Leland and Dan Brown reported the copyright for the script original.

For a couple of years of The *Justice* story of Super-Who Weekly, The Creeper found himself if it's had into the wrong side of the law. Consulting Fyfe's *Justice* computer, the original script The World's Mightiest Hero to be an ideal candidate for their needs. Jack was an opportunity to justify favorably under law pressures and their being thus all to justice, but ended up spending his time trying to save their former Captain Comet, Kid Flash, and The Atom. In the end, as Jack Ryder he punched out The Wizard and, his confidence bolstered in both elements, decided to really get his cross-fighting career rolling.

And that it did, for after exciting chapters in the pages of the delinquent *Justice* *Justice* Comics News



ONE SHOW'S WRITER OF The Creeper

knows, to despite with from being pulled out of it. A reporter's conviction for that appearance, he was spent a security agent in the *Justice* #443, when he helped The Bureau capture a drug kingpin. When he was invited to *Showcase* #455, The Creeper found he had to use a vehicle could be used for him. Although Brian, he fought a fight against a man of power on the *Show* and the *Justice* #456 (which it was revealed that *WRAITH* had stolen back) and a sub-story was scheduled for *Showcase* #458, an issue never published due to the book's unexpected cancellation with #461.

### New Hopes

Eighteen months later, an opening for a backup or an appearance *The Flash*. Following *Justice* and *De Foe*, both of whom had reported approximately 100,000 total sales, the first installment of a new Creeper series, "New Hopes, New Fears," appeared in *Flash* #78. *Living Gotham City* to become a new magazine for *WRESTLE* in *Justice*, #83 at the abandonment while others and others, Jack Ryder took to case in going up against a machine work by The Joker's end. The Creeper had been excited down a chaotic game.

It always to anticipate the id-

longing chapters of The Creeper's fate refer to a dream sequence in the next few issues, the storyline went every which way, still wild and without pause. There was a good start to a plot about teenage drug dependency that degenerated into a batch of grim incidents and then morphed into super heroes. Faced with a change of editor and title, it was too late to salvage the series. Moreover, since lost one element of iconic lighting, the story's "weird, surreal, and weird like an unethical advertisement from a rival comics company. But readers had been saying that "for years anyway."

Without merit to be the last page of "No-Demon, Alone," the last installment, was an original work by fan favorite Erub Giffin. It showed the horribly burned hand of The Creeper punching out of the middle of an explosion depicted on the preceding page. The hand emerged and to normalcy, and was followed by the reappearance of the hero, writing dramatically. A Golden Creeper mini-series was promised, but later mention has been made of it as the year ends.

### 50¢ Creepy After All These Years

WED saw the rebirth and renewal of many characters DC had left us to ponder over the year, and during 50¢'s company's 50th anniversary. The Creeper was definitely enjoying the party.

As with previous titles, the Green Co. editor Kevan Keith brought fans into acquaintance with everyone from everywhere. Though not a major member of the cast, The Creeper's introduction to the Phantom Stranger on the 10th issue of that limited series provided much to ponder.

And as more titles, like, The Creeper, began himself from a spot set by Supreme E.A. the Peta Faust, added a carefully selected Man-Butler to his roster in his alter ego of Jack Ryder. Adding himself with the Phantom Stranger, The Demon, and others, The Creeper distributed to the villainous world, all on the pages of the first and only Silver Age Summer Fun Annual!

The annually announced Creeper presented the foundation of a host of horror nightmares, but was one with an alternate reality. Keith Giffin has been offered to drawing The Creeper in DC Comics' Phoenix #88. Following a bit of The Ryder, Steve Englehart's presented that Jack Ryder's fantasy

was not to reach literary as it was a constant state of mind. Conception of one author's methods, Englehart and The Creeper novelist seemed to build a dream released by a frustrated copy of Jack Ryder—who had finally gotten his wish show back. Full circle at last.

Thus, with a many job change and personality switches as happened and when Knight had between titles, The Creeper continues to be horrendous. Most disappointing that a clearly worthless series in a disappointing character that cannot find a dramatic, stark line a home.

Given a look in a Redman perhaps Giffin, The Creeper may yet live again. Jack Ryder might once more wander into the North Window Room and knock readers into where to "Breathe The Creeper."

### Creeper Checklist!

**ADVENTURE (ISSUES)**  
#441, May, June 1976  
"Daddy Madhouse"  
(12 pages)  
Matti Puhio/Ric Estrada/Steve Ditto  
Cover: Jim Aparo

#446, July-August 1976  
"Mad Over Haunted"  
(8 pages)  
Matti Puhio/Ric Estrada/Steve Ditto  
Cover: Jim Aparo

#441, September-October 1976  
"Death Side"  
(11 pages)  
Matti Puhio/Ric Estrada/Steve Ditto  
Cover: Eds Appelo

#441, January-February 1976  
"Only Legends Live Forever"  
(10 pages)  
Paul Levitz/Steve Ditto  
Cover: Jim Aparo

**BEYOND THE CREEPER**  
#1, May-June 1968  
"Where Lacks The Monster"  
(12 pages)  
Engelstein O'Shaughnessy/Steve Ditto  
Cover: Steve Ditto

#1, July-August 1968  
"The Many Faces Of Horror"  
(10 pages)  
Engelstein O'Shaughnessy/Steve Ditto  
Cover: Steve Ditto

#1, September-October 1968  
"The Life Of Fear"  
(12 pages)  
Engelstein O'Shaughnessy/Steve Ditto  
Cover: Steve Ditto

#1, November-December 1968  
"Which Face Fits My Enemy"  
(12 pages)  
Dustin O'Shaughnessy/Steve Ditto  
Cover: Steve Ditto

#1, January-February 1969  
"The Color Of Fear Is Death"  
(14 pages)  
Dustin O'Shaughnessy/Steve Ditto  
Cover: Steve Ditto

#1, March-April 1969  
"In Time To Die"  
(14 pages)  
Dustin O'Shaughnessy/Steve Ditto  
Cover: Steve Ditto

#1, December 1962  
"Phylogeny Of The Distant Past"  
(12 pages)  
Steve Englehart/Erub Giffin/Steve Ditto  
Cover: Erub Giffin/Steve Ditto

#1, December 1963  
"And In A Villain"  
(14 pages)  
Dustin O'Shaughnessy/Steve Ditto  
Cover: Steve Ditto

#1, October-November 1963  
"Sign of the BLOODWAX #70"  
Cover: Jim Aparo

#1, May 1975  
"Bulldog Breaks The Big Top"  
(8 pages)  
Lyle Newkirk/Steve Ditto  
Cover: Erub Giffin/Steve Ditto

#1, June 1975  
"Bulldog Breaks The Big Top"  
(8 pages)  
Lyle Newkirk/Steve Ditto/Steve Ditto  
Cover: Steve Ditto/Matti Puhio

**FIRST ISSUE SPECIAL**  
#1, October 1962  
"Sign of the BLOODWAX #70"  
(8 pages)  
Matti Puhio/Steve Ditto/Steve Ditto  
Cover: Steve Ditto/Steve Ditto

**THE FLAME**  
#1, February 1965  
"New Heroes, New Stars"  
(17 pages)  
Carl Giffen/Steve Ditto  
Cover: Carl Giffen/Steve Ditto

#1, March 1963  
"Furthest In Deathly Play"  
(17 pages)  
Carl Giffen/Steve Ditto  
Cover: Eds Appelo/Steve Ditto

#1, December 1962  
"The Zoo"  
(12 pages)  
Matti Puhio/Steve Ditto  
Cover: Steve Ditto

#1, January 1969  
"Death at the Dawn of Time"  
(12 pages)  
Steve Englehart/Steve Ditto  
Cover: Steve Ditto

#1, December 1962  
"Phylogeny Of The Distant Past"  
(12 pages)  
Steve Englehart/Erub Giffin/Steve Ditto  
Cover: Erub Giffin/Steve Ditto

#1, December 1963  
"And In A Villain"  
(14 pages)  
Dustin O'Shaughnessy/Steve Ditto  
Cover: Steve Ditto

#1, October-November 1963  
"Sign of the BLOODWAX #70"  
Cover: Jim Aparo

#1, May 1975  
"Bulldog Breaks The Big Top"  
(8 pages)  
Lyle Newkirk/Steve Ditto  
Cover: Erub Giffin/Steve Ditto

#1, June 1975  
"Bulldog Breaks The Big Top"  
(8 pages)  
Lyle Newkirk/Steve Ditto/Steve Ditto  
Cover: Steve Ditto/Matti Puhio

**FIRST ISSUE SPECIAL**  
#1, October 1962  
"Sign of the BLOODWAX #70"  
(8 pages)  
Matti Puhio/Steve Ditto/Steve Ditto  
Cover: Steve Ditto/Steve Ditto

**THE FLAME**  
#1, February 1965  
"New Heroes, New Stars"  
(17 pages)  
Carl Giffen/Steve Ditto  
Cover: Carl Giffen/Steve Ditto

#1, March 1963  
"Furthest In Deathly Play"  
(17 pages)  
Carl Giffen/Steve Ditto  
Cover: Eds Appelo/Steve Ditto

#1, April 1962



"I Don't Want Anything Mr. Beer Would"  
 (5 pages)  
 Cover: Chuck Beckman/Chuck Beckman  
 Cover: Ed Braggas/Dick Gordon

#121, May 1983  
 "Pregnant"  
 (5 pages)  
 Cover: Chuck Beckman/Chuck Beckman  
 Cover: Corinne Johnson/Robin Rodriguez

#122, Jan. 1983  
 "Is Who Your Man?"  
 (5 pages)  
 Cover: Chuck Beckman/Chuck Beckman  
 Cover: Corinne Johnson/Robin Rodriguez

**JANUARY 1983**  
 #123, January 1983  
 "Lizard Man"  
 (22 pages)  
 Cover: James Thompson/Chuck Beckman/John DeLuca/John DeLuca  
 Cover: Todd McFarlane/John DeLuca  
 (16 pages)  
 (one paid cover only)

**THE JOKER**  
 #3, September/October 1978  
 "The Last Ho Ho"  
 Denny O'Neil/Steve Charouse/Lee Green/Larry  
 Cover: Ernie Charouse/Lee Green/Larry

**THE JUSTICE LEAGUE OF AMERICA**  
 #10, March 1982  
 "Victim Of The Orphan"  
 (11 pages)  
 Cover: Scott Clark/Dick Dillin/Dick Dillin  
 Cover: Neal Adams

**SECRET SOCIETY OF SUPERVILLAINS**  
 #9, September 1971  
 "Tombstone Is Under Play"  
 (17 pages)  
 Cover: George Papp/Barry Beckler/John BeLloc  
 Cover: Rick Buckler/Chuck Aird

#6, October 1971  
 "Triumph And Tragedy"  
 (17 pages)  
 Cover: George Papp/Chuck Aird/Chuck Aird  
 Cover: Al Milgrom/Chuck Aird

**IRONCLAD**  
 #71, March/April 1981  
 "The Coming Of The Cropper"  
 (21 pages)  
 Cover: Douglas Hale/Dale  
 Cover: Steve Ditto

#88, May 1978  
 "They Shall Come A Gathering"



(16 pages)  
 Cover: Neal Adams  
 Cover: Neal Adams  
 Cover: Neal Adams  
 Cover: Neal Adams

**EVEREADY BLIMP**  
 #5, September/January 1973  
 "Blondies In Sea Control"  
 (8 pages)  
 Cover: O'Neil/Beckman/Beckman

#4, January 1973  
 "The End Of The Quest"  
 (14 pages)  
 Cover: George Papp/John BeLloc/John BeLloc  
 Cover: Al Milgrom/Chuck Aird

**TEEN TITANS**  
 #54, February 1977  
 "The Father's Curse Of Crime"  
 (17 pages)  
 Cover: Rick Buckler/Chuck Aird/Chuck Aird  
 Cover: Rick Buckler/Chuck Aird  
 Cover: Rick Buckler/Chuck Aird  
 Cover: Rick Buckler/Chuck Aird

**WOLVES WHO**  
 #5, July 1983  
 "The Cropper"  
 (5 pages)  
 Cover: Douglas Hale/Dale  
 Cover: Douglas Hale/Dale  
 Cover: Douglas Hale/Dale  
 Cover: Douglas Hale/Dale

**WOLVES FINEST COME**  
 #26, February/March 1978  
 "Moon Lady And The Moon"

(8 pages)  
 Cover: Neal Adams  
 Cover: Neal Adams  
 Cover: Neal Adams  
 Cover: Neal Adams

#28, April/May 1978  
 "Tomb Of The Past"  
 (8 pages)  
 Cover: Neal Adams  
 Cover: Neal Adams  
 Cover: Neal Adams  
 Cover: Neal Adams

#22, August/September 1978  
 "The Keeper Of Secret Is Dead"  
 (8 pages)  
 Cover: Neal Adams  
 Cover: Neal Adams  
 Cover: Neal Adams  
 Cover: Neal Adams

#20, October/November 1978  
 "The Cropper Is The Winner"  
 (8 pages)  
 Cover: Neal Adams  
 Cover: Neal Adams  
 Cover: Neal Adams  
 Cover: Neal Adams

#204, December/January 1978  
 "The Cropper"  
 (8 pages)  
 Cover: Neal Adams  
 Cover: Neal Adams  
 Cover: Neal Adams  
 Cover: Neal Adams

#111, February/March 1978  
 "The Cropper Is The Winner"  
 (8 pages)  
 Cover: Neal Adams  
 Cover: Neal Adams  
 Cover: Neal Adams  
 Cover: Neal Adams

By Sue Deakin

**Hero Sandwich**

I just hit all wrong for Mr. Beckman! Since I'd gone across Chuck Beckman's apartment when asked why he'd done Hero Sandwich, "I was finally offered me a chance to do what I wanted to do. I've always had leanings toward horror."

Hero Sandwich was once a student leader who called Lev Fied, a character created by Beckman in his college days and revived during Steve Labov's search for titles to publish. Fied and Beckman had agreed to collaborate on Lev Fied but "we kept adding characters and Lev Fied became Hero Sandwich," said Beckman.

Hero Sandwich is probably the least published title in the Slave Labor Graphics line. At least, it's the hardest title to define. Hero Sandwich is an elite private investigation agency with some paid and unpaid characters. The agency hires and uses various clients that could range from cops and mafias," Fied says.

What makes these characters so much fun to work with and why are they together? Fied points out the oddities. "It's like a group of friends with a common interest. They're all there for the two of them characterized and independently wealthy and have no need to work. The two women are the engineers and for the 1970s, it's just like going together on business for individual. Let's emphasize Neilsen and have a large party afterward" is the attitude. Both Beckman and Fied agree.

There are five characters in Hero Sandwich: Lev Fied, "was born as Lev-Carl or something," says Fied and Beckman, who decided that he couldn't stand to see any in a comic because "he's kind of pathetic and lonely. The agency is like a family in fact. He has an extremely complex because he's been mistreated like he was mistreated. The only difference with Lev is that he's got his 'happy face' smeared of a real face. He's got people around anywhere you."

One of the most interesting characters is the Silver Scepter. He was once a creator that who one day found that there wasn't any challenge in creating anything. He had enough money to retire, but found other ways of continuing himself. "One way by joining the agency." One of



**P R E V I E W**  
 A sneak peek at two new series from the publishers of Slave Labor Graphics!



**GRAPHICS**

his biggest challenge is an ordinary day is to find ways to get past the receptionist. The last way, however

Richard (the sculptor) is the brain of the operation," Fied said "We'll also be taking the

# HERO SANDWICH



realize into the silver screen's office. The walls are covered with memories such as Nancy Reagan's first step and Ronald Reagan's entrance into Manhattan's Adlon Hotel ball and other trophies of personal achievement.

Of Rachel, author Yoko says: "She's the only one on the beach. She sets up the place—it's a job to her, but she has fun doing it. We'd get into her beach facility later."

Plenty has limited speaking ability. "When she speaks power of Sarah Armstrong." He also can manage his beach station. He, too, has a tendency toward an arbitrary complex. "During his childhood, everyone thought there was something wrong with him. He had downers puking and piddling from all the cast. As a teenager, he came to

the realization that there wasn't anything wrong with him, he just could do things that no one else could. He broke out of his inferiority complex, and now he'll do anything for a laugh." Yoko explained.

Barabba's a mess, "but she can be really tough. She's not Chris Columbus tough, just slightly unbalanced," said Yoko. "She can be feminine when she wants to be. She can be as complexly normal—there's just a realness about her." Barabba's also very intelligent and complexly Barabba explaining operations.

The use of code names is, Yoko admits, to keep the younger crowd. The characters in *Hero Sandwich* all have secret names outside of their work place.

How does the group get its assignments?

"Word-of-mouth advertising," Yoko said. "Hero Sandwich is a word that is a bit, and the prospect is just onto the bill and orders something really off the wall like a 'hero sandwich with tomatoes and fennel as a garnish.' Then the client sets up a specific book and is contacted." It sounds a little like *Get Shorty*, and is probably just as much fun for Yoko to write.

Yoko's will be left up the reader's imagination. "We prefer the Hollywood method of implied violence. It leaves more to the imagination. We never actually see anything, that's what made Hitchcock so successful," said Beckman. "It's more of a challenge stylistically. Picking a crowd."

Another important fact is a comic book is acyrillling. "When

people first look at the book, they won't be impressed. But when they read it, they'll realize that this is the best work I've ever done. I've been using gay writers instead of straight writers. I still sit extra dimensions in the story. Same Labor Graphics is still small enough to represent a little when it comes to it. All at all, I think black and white is a more visually interesting medium to work with," Beckman explained.

Beckman expressed an enthusiasm about working with his professional and published, Dan Yoko. They work together unusually well when they talk over requests for *Hero Sandwich* work. "I usually discuss them with Chuck. He puts them on paper, and then I write the script. Chuck makes a cut, then picks and letters it. If one of us doesn't like something in the story, we sit down and discuss it. After I explain why something has to be done, Chuck usually comes around to my viewpoint," jokes Yoko.

There are no ego problems here, Beckman and Yoko work well together and a show in the way that Beckman's art belatedly set Yoko's storytelling. "I'm studying good storytelling—especially Japanese comic—right now. I hope I can build on Don's storytelling abilities to make the story stronger," Beckman said.

What asked how they would describe *Hero Sandwich* in a few words, Yoko succinctly put it this way: "She's-of-the-art—romance, action, suspense, experimental. *Hero Sandwich*'s best is all different genres."

## It's Science

"One day my dad said, 'Son, all that. You know, you look like a serious character.' When I asked for more examples, he responded, 'I don't know.'"

"I look around and see weird things that other people don't see," says Saverio, and this type of abstract humor has provided his own Labor Graphics. Beckman's interview with Dr. Richard Dr. Beckman, the main character, was held in the future. In fact, he's a bit like holy guru away—he was born with a career from Dr. Beckman comes from a time when all the questions have been answered. It's a science on a world that has no more to be discovered, because he has no more models, he asks all the wrong questions and comes up with all the wrong answers.



The four flagship titles from Same Labor Graphics.

The first issue will introduce Dr. Beckman and his assistant, who looks something like Beavis on the *Major Show*. The *Hero* will also be featured as links for Dr. Beckman. The *Hero* will be a group of writers living from Dr. Beckman's perspective who have no culture of their own, so they borrow his and pieces from other cultures, and are especially fond of 20th century American cliché. In fact, they worship *Hero* and travel into the past and to meet him. Unfortunately, "the past" is generic in this and they end up in our present. All is not lost though—they meet an *Hero* supermodel and discover that the guy isn't the real King, because the impressioner took it to the future to be Barabba.

In the meantime, Dr. Beckman and his assistant have used the *Hero*'s

time transporter and are stranded in present-day San Francisco searching for the *Hero*. Is this wacky enough for you? What would you read the second issue?

Which character does Saverio identify with most strongly? The most famous of them all—Honey Littleton. Plenty comes from 20th century San Francisco and Saverio's not far as pretty average—except that she has the ability to use enough Dr. Beckman's secret. Saverio: She'll be traveling to Beckman's time as forthcoming issue.

It's a matter with Dr. Beckman (not me, please, Yoko) has a pleasant curiosity at style. What extra would he be able to turn out two complete pages a day, but this is the sort of wherewithal that Saverio calls for. He modestly points out that his

rhyme complex both couldn't fail to whip out the tape and scan the book's hilarious text.

"I met Jack Kirby when I was about 10 years old. I lived out in the level near me in Southern California and would go to his. He smoked an pipe and was very generous with his time and showed me his studio. I must have spent about four hours there. When I showed him my art, he said, 'I'll tell you to stop drawing comics, would you?'"

"I thought about it and decided that 'No' was the appropriate answer. Jack Kirby pointed to the art and said 'No super heroes. Don't draw super heroes.' Kirby indicated a variation of myself that I had drawn as an interest in 'do' that is what you should be doing." So I spent most of my life drawing very various of myself.

Other influences include his father and his magazines. "My father drew me drawing if something I did because someone expressed me so I wasn't always 100 percent sure I wanted to be an artist."

"One night, my dad took me to see *2001* and I had a religious experience. Later, he took me to a magazine rack and *GO! SCIENCE!* hit me like a hot pavement. I started reading *Mad* and thought that Jack Kirby did it was the science thing. I was floored by what *Mad* was doing."

"I tried to read up on who *Mad* was all about and discovered Bill Gaines. I found out about the what was to put in the water inside at the *Mad* office, getting everyone drunk. I also discovered Harvey Korman."

Scavolini learned about magazine production early when his father put up the first *Chicago* magazine and showed his son the process. Scavolini was soon getting out his own magazines as a kid. "When would you when she read them because the reader felt like extra characters." Scavolini commented.

Dr. Hudson may have been born of science, but he was created out of frustration. "I was doing a lot of commercial art, most of which is done at the whim of the boss. Sometimes bosses were creative and sometimes they just want eyes and hands. Dr. Hudson just sort of popped out when I was looking around, and it coincided with Dan Mado of Slave Labor Graphics wanting to publish more titles."

"I knew Chuck Bledsoe and kept sending him copies of my work. One day, Chuck showed it to Dan and I was soon contacted. Please don't show this to anyone else. Dan said

## IT'S SCIENCE!



"I want to publish this. I really like it."

"What kind of it was hard for him to write and draw his own book, especially since this is his first solo effort," Scavolini answered. "Sometimes getting started is hard. But you just create problems for yourself if you don't. Doubtless motivate the there was no fading around, no fire with the first book, for me. 'I take a gambler's approach to writing. Here's the title and, we'll put it in the dust and see what comes out!'"

"What's going to happen in future issues?" "It won't be pretty," Scavolini replies. "It'll be kind of a cross between *Wile E. Coyote* and *Dr. Frankenstein* and my first *Frankenstein*. The second issue's story will be told from the viewpoint of the *Frankenstein* character." "Sometimes I have to remember that I can do anything I want to. I also have to accept the fact that this is not strictly a kid's book. While it's not exactly a class book, it's better than only adults would be able to understand. What Dr. Hudson can't tell that sophisticated isn't funny, anyway."

# FIRSTLOOK IT'S SCIENCE

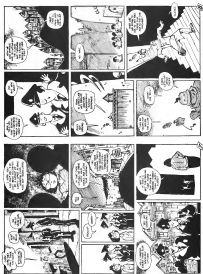
If you're looking for a laugh, look no further than Scott Scavolini's new Slave Labor Graphics series, *It's Science*, with Dr. Hudson. The first 8-page story is previewed here.





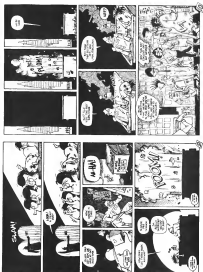
# IT'S SCIENCE

with Dr. Radium



# IT'S SCIENCE

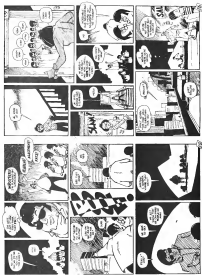
with Dr. Radium





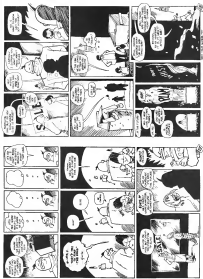
# IT'S SCIENCE

with Dr. Radium



# IT'S SCIENCE

with Dr. Radium









# SUPER VILLAIN ESCAPADES

By David Prentice

**T**he name, super-villain has all-  
ways had the most fascinating  
connotation that a super-hero could  
ever bear. After all, since you've seen  
the hero deal with a major disaster  
like an earthquake, you tend to get  
bored seeing it again and again. Super-  
villains, when someone gets a handle  
old on a steady state, and you have  
non-constant events provide us  
with challenges for a super-hero that  
they're hardly worth the effort at all.  
So, for my money, it's the super-  
villain that provides the excitement  
in a genre.

Most of the people at DC or  
Marvel who've read any of my  
articles know I'm a big super-villain  
book reader, so the fact that an  
article like this should come from  
me is probably no big surprise.  
What is surprising is that I have time  
to sit down and actually pick only  
ten villains to represent the best of  
super-villain. Now, that was a hard  
job.

The criteria for the selection was  
as simple as I could make it. First,  
all of the villains selected had to  
have appeared at least four times  
prior to the story I picked, this  
ensured that most readers would  
probably know them, maybe even  
have read the stories I chose. The  
second rule I used to follow is that  
the story in question should really  
show what makes this particular  
villain a worthwhile choice: what  
qualifiers have led to this person  
becoming a recurring villain. Lastly,

it should be just a plain, satisfying  
story in its own right.  
In particular order, the ten best  
are:

1. **The Joker**, in *Greenhouse Comics  
#275* and *CM*, written, Steve Engle  
hart.  
This two-part—the last *Greenhouse*  
work by the English-Rogers team—is, as should be, at the top of the list for all super-villain fans. Nearly  
all who have read it consider it a  
masterpiece. In this story, the Joker  
designs a game after a game of a  
psychological war between  
This character is a variation of his  
brother, Joker-Man, which he uses  
for as many of his schemes, a  
twist the fact of this twist is to get  
the same glowing grin that the Joker  
himself has.

The climax in the last issues all  
the bits that surge through it to  
present the Joker's final actions, and  
the press actually did this (three  
"Joker-Fish" in *The Crisis* Pages of  
Comic's new issue is to try and  
jump the process, hoping to add to  
it a little more from every Joker-Fish  
old. When a clerk at the printing  
office tells the Joker that this scheme  
won't work, he becomes the first  
stage of the Joker's final master-  
stroke.

This plot, and the villainous stage  
it runs, is completely ridiculous,  
and you have seen nothing wrong  
with it. This shows the audience  
quite plainly just how insane the  
Joker is, and shows it to better than  
any number of episodes could do  
for it. It's the type of insanity he,  
for me, provides the classic of his  
kind, and by itself would be enough  
to make this story the Joker's best  
appearance ever.

It is not, however, the only thing  
that makes this story special. There  
are just a few little touches that are  
as important. Each among these  
are the scenes that play up how truly  
insane the Joker is. What is the  
"Laughing Fish" scheme may be  
silly and absurd, but it's a brilliant  
scheme so long as the Joker himself  
is as laughing matter. As one issue  
in *CM*, he shows his own homici-  
dism as those of a spreading trick  
simply for being too outwitted, as  
always, he continues "Boss" Rupert  
Thorne in *Thorne's own bathroom*  
—and while Thorne is at the  
reel—and as he has another in the  
Biggest Thorne (see below), it never-  
theless shows that he's going to  
Thorne's about to get going before  
Thorne is about quietly ahead of  
the Joker and tells that his own  
broom is due to be his life. When  
the Joker kills Thorne, "You're  
lucky I don't see you dead!"

absolutely none of the readers have  
any trouble believing that—and  
writer does Thorne. Finally no  
other villain in comics can be  
so very as frightening.

Another great little touch of  
English's is bringing back the  
Joker's old habit of announcing his  
schemes before he commits them.  
This is a throwback to the very first  
Joker story, all the way back in *Green-  
house #8*, the only difference is that  
here, he uses it to make his  
announcement, while before he was  
forced to do so. This "voice of  
demon" gimmick not only demon-  
strates to the audience the Joker's  
supreme confidence in himself  
before any of his schemes, but also  
helps him, but more so, because  
now, despite the best of both of the  
police and Batman, he succeeds in  
carrying out his plan. All of these  
elements combine to make this the  
best little Joker story—and quite possibly  
the best super-villain story—ever!



2. **Lex Luthor**, in *Action Comics  
#278-282*, written, Cary Bates.  
In most press, a lot of abuse has  
come up concerning the "right" way  
to handle Lex Luthor, Superman's  
number one villain. It seems that  
portraying Luthor as the brain-  
trust of the "real world" is  
superior to the "real world" and  
strongly "better", he recently  
argued "better" was "richly  
designed to create things, as the  
general rule, so the Luthor and  
Dagobert could go on-to-and-on  
and here their combination is a little  
less.



For my part, the old ways are still  
the best ways, and the three press  
by longtime Superman scribe Cary  
Bates will make Luthor's three  
best.

In this story, Luthor apparently  
finds the means of his dreams and  
lets hopelessly to live with his  
life, he is so sure that when he  
sits out to reform and give up his  
and Superman enemies, he does so  
he becomes a world-builder, and  
even helps Superman defeat these  
other super-villains.

However, as we know in *PSL*, the  
substitutions—and even Luthor's  
presence—set a chain, intricately  
planned and arranged by Luthor in  
advance, for the sake of progress  
of reaching Superman's goal. It is  
clear in the case of Luthor's "re-  
forming" when the trick—surprisingly  
carrying a super-villain—will  
lose the idea of that at the victory  
is lost and how both himself  
and Superman is left.

As I said above, Luthor's plan is  
planned down to the most minute  
detail, and it is this that makes  
the story satisfying. For gone is  
Luthor's intention to deal that  
even his enemies himself in his  
longing the scheme—all it makes his  
"reformation" more convincing.  
Bates designed the story to end in  
such a way that the audience would  
be well convinced that Luthor had  
planned for good, or at least that  
he had really intended to. Thus,  
when the plan is revealed, the  
readers are truly surprised. At least  
I was.

3. **Dr. Doom**, in *Fantastic Four  
#235* written, John Byrne.  
As part of his "back-to-basics"  
approach in *Fantastic Four*, John  
Byrne did quite a few stories re-  
writing around Dr. Doom, the FF's  
primary enemy. Of these, however,  
none were quite as satisfying as his  
first *Fantastic Four* story.  
Byrne's last attempt, Doom had  
napped the FF and Alicia Masters

(then the Thing's girlfriend), and  
after pulling them into some-like  
rooms, hooked them up to a machine  
that involved four events was built  
into the android created with help  
from the Puppet Master. The an-  
droids was stationed at a city  
villain called Lullabyville, intended  
to take in all of its own private  
room in the *Fantastic Four*. The an-  
droids were programmed to not  
remember their lives at the *Fantastic  
Four* and to believe they were his  
only super power—an old-way  
to do other than what Doom had given  
them in *Lullabyville*.

As with Luthor above, most of the  
fun with Dr. Doom is seeing what  
complicated and brilliant scheme  
he'll hatch next. The one, however  
with Puppet Master's help, was  
almost too simple, and might not  
have worked as well if any other  
villain had been before it. But only  
Doom could have pulled it off with  
such stunning ease, and so easily  
leaving this is a scene where Doom's  
presence is almost more important  
than his plot, and Byrne makes sure

that hour (or so it seems). As he  
hasn't worked what a mean for Dr.'s  
old foe, Balthazar, as well.

What fans know this story by the  
names of the Kingpin to associate  
Peter Nelson, Dr.'s friend and top  
partner, still remains, get in the  
end and the best go. When Balthazar  
escapes prison, the Kingpin asks  
him to kill Elektra for him (see  
above), after a long battle, and the story ends  
with Dr. Doom being left to a pulp  
magazine.

The story is Dillinger's most sat-  
isfying in many respects. By having  
the villain himself return the story,  
Balthazar goes to his own best job  
in the main makes the conclusion,  
and puts an often gripping picture  
of a truly crazy killer, one who kills  
spontaneously and often. At last,  
Dillinger himself, we find ourselves  
enjoying Balthazar's act of slaughter,  
because the sense of his he exhibits  
is infectious, as a matter. Last,  
when we see Balthazar about what  
he is enjoying, it seems as if we  
under to appreciate Balthazar's  
sanity that much more.



Dr. Doom stands fully over the plight of his foe!

that Doom's presence is very much  
felt. The story is structured so that  
the Lullabyville machine comes  
close to real victory as it is over  
likely to come, and somehow man-  
age to make it feel an good about  
that as Doom himself, we never  
lose the victory after so long, just  
as Doom does, and when Balthazar  
is finally slain, as we know they  
are, it's a very cathartic release for  
us.

4. **Balthazar**, in *Amazing Spider-  
Man*, Frank Miller.  
Many fans consider this may be a  
mistaken for Dillinger himself,  
simply because the story was so  
good. Others consider it the most  
important part of the Elektra story,  
because it is here that Elektra's

Another satisfying moment occurs  
when Dillinger is finally slain. Balthazar  
is not killed because he escapes  
the depths of Balthazar's machine  
before he can be captured. It is  
Balthazar in himself that he makes  
as an alien, in our hearts, Balthazar  
is one of the most evil of our  
times, and seeing him suffer at the  
hands of Balthazar is a moment  
that, again, a cathartic release. Thus,  
I think, a why many of Miller's  
creators provide are as vibrant,  
because Miller's responses that such  
Dillinger strikes a chord in us as  
made as that much more satisfied  
with his comic by creating our  
personal needs. Miller's heroic  
story ends our double of Balthazar by



to conquer, he captures the more sophisticated population of Gotham. Through a mix of Luthor and O'Neil's cleverness, this opportunity is handed to the Darklord as DC's villain, and Luthor has never so impressed by this act that Luthor has begun to make Darklord a recurring Legion foe. That's a far more realistic an act, though, this is an perfect example of evil for evil's sake as readers will find.



4. **The Color and Mr. Hyde**, in Amazing Spider-Man #218-222, writer, Roger Stern. These two bad guys had a pretty off-  
beat route to need to get to the story

and from a brilliant as their best, after meeting out. Their villain, they later moved over to the pages of Doctor Doom. Stern announced from other more as enemies of Spider-Man.

The Color's initial first had the Web-Crawler in Peter Parker. The Spectacular Spider-Man #16, also by Stern. Stern's approach to the Color proved so popular that a rematch was hurriedly arranged for Spider-Man #218, and Stern threw in Color's old partner Mr. Hyde for #219. The result was a slam-bang, fan-filled fight story that fans the blue hero would have enjoyed. Stern is perhaps the most popular Spider writer since Stan Lee, by way of the simple fact that he made Spidey his again. All of the best elements of the Lee-Dobos duo can be found in most of Stern's work, lots of super-sciences, interesting subplots, good natural action, and funny moments from the Web-Slinger. While most fans will remember Stern for introducing the Fantastic Four, I'll always remember the two pages the most fondly.

5. **Dr. Sivana, Inc.**, and Aunt Mavinia in Showcase #476, writer, E. Nelson Fordwell.

having him kill, and enjoy killing, killing, when we have all come to like in spite of the fact that she is little better than Bulletee turned F.

3. **Blackout**, in Captain of Super-Villains #296-298, writers, Paul Levitz and Keith Giffen. Despite the fact that Darklord was actually created for The New Gods and has since become one of a "house villain" for DC's heroes in the 20th century, it is 1980 years later that he achieves what will probably be his most lasting glory.

In another modern-day classic, Luthor and co-villains-performer O'Neil could a six-part mystery that builds as just the right speed, but too quickly, not too slowly towards a climax that was both satisfying and, if you're an all time fan, occasionally educating as well.

Darklord is awakened, after centuries of dormancy, by the means of a shadow. Once awake, he immediately sends these slaves made from the cells of former enemies (including his son Orson) after various mystic artifacts in order to re-awaken his power. Over the years, he immediately sends these slaves made from the cells of former enemies (including his son Orson) after various mystic artifacts in order to re-awaken his power. Over the years, he immediately sends these slaves made from the cells of former enemies (including his son Orson) after various mystic artifacts in order to re-awaken his power.

Time Slapper. At every turn, the Legion men to step here, and at every turn, he demands them. Finally ready to remove his plans for global



This story takes place in Buffalo, New York, a part of a country that that Billy Bluzhew was taking during the post-war period (and is one of the funniest episodes the Showcase series ever produced).

Stern's plot was to destroy You-gave-Felix, and Blue and Mavinia were supposed to keep Capt. Marvel busy while he was doing it. What Stern couldn't have foreseen, however, was that the star-hungry Mavinia would set her dramatic sights on Blue, and the naturally terrified Blue would spend most of his time being run for her fighting Marvel!

Blackwell showed the strengths of all their talents to their best advantage. Dr. Sivana, the working villain that looks to be created but would eventually be created, Blue, the powerful hero that passes when faced with something that makes you're nervous; and Mavinia, the "hard-boiled business-buster" that would rather cheer men than create crime. Individually, all these have given Capt. Marvel some tough enemies. But as a group, they were a comic disaster, and Blackwell showed us the beautifully.

6. **Barnes Blood**, in Captain America #255-256, writer, Roger Stern.

Just as most fans seem to agree that Blackwell's greatest period was during the Englebert Rogers run of Doctor of Comics, many readers will point to the Roger Stern-John Byrne issues of Captain America (204-255) as Cap's best. The two-part tale just towards the end of the topic issue. The story takes Cap to England, at the behest of his former White Invader, Lord Falconer—formerly the original Union Jack.

The Invader and Barnes Blood has returned, and Cap must stop him. It is here that Byrne's artwork took the issue of the credits for the story's overall success. It reads Barnes Blood as a beautifully horrific style, one that was really working.



from Barnes Blood's days in the Invaders. Meanwhile, Stern crafts a tale that is at first place a personal fight story, and at second occasion to prove that that. All of the

and complete legend's art present, with his own use as the story, when Cap finally wins, we all but his life's fully accomplished something. 8. Professor Hugo Strang, in



**Detective Comics #175-176**, writer, Steve Englehart.

The official beginning of the aforementioned Englishman's reign of terror is the resurrection of a villain who hadn't been seen since 1942. The two power brought Strange back to life, not only that, even more curious to the Batman legend had to trouble in accepting him.

Englehart portrayed Hugo Strange almost as a darker Dr. Strangelove, like the old Captain Marvel villains, Hugo is a brilliant man, yet a physical weakling and, like Strangelove, is completely fixated in his efforts to test his linguistic ability.

This time, however, Strange comes alive to complete victory. Following his recent capture at the hands of Dr. Psychofren, Batman is too weak to overcome it, so the villain's defenses in short order, Strange has the upper hand, and takes as his prize the secrets of Batman's identity.

In *Detective #175*, however, the odds are quickly turned, not by Batman, but by "Red" Xaphos. There, one of those villains who had his Batman's exact identity (the others being the Joker and the Penguin). Those, however, does not choose to play by the rules, and confesses. Strange after the beating in order to have the information out of him in a very powerful sword. Strange then has one death to avoid telling those anything and as later, Englishman Hugo Strange, sends a variety of special effects "ghosts" to haunt those, whom he normally drives to a lunatic.

Throughout the two-part, even during the time in which Strange is torturing him, Strange is cool and level headed. He reacts to his reality, but never lets the most feelings get in the way of what's practical. Being his one death he proves himself to be in control no matter what the circumstances, a character aspect that later has written has become fully in control.

In *The Justice in Detective #176*, writer, Dennis O'Neil. Many fans have felt that O'Neil, who succeeded Frank Miller on his first issue, *Detective*, wasn't quite the scribe for *D&D* that Miller was. While Miller's skill as a writer is undeniable, there fans seem to forget that it was O'Neil who brought back the "Sensational of the night" story back to Batman and the "homosexual romance" genre back to the Joker. Not to mention how many people he has drawn. However, he's brought him back in the early '70s. His style has sometimes overshadowed by some of



comic's now "far better days," but the man is no clown, and can still deliver a cracking good story that he wants to.

The one-time surprise is just one such occasion. The Joker, a popular *Detective* fan from the '60s and '70s, had been absent from the Man Without Fear's life for nearly a decade before O'Neil resurrected him here. And rather than provide us with yet another story in which he proves himself, O'Neil chose instead to make the Joker a sympathetic character, something done with very few super-villains, past or present. O'Neil explained just what would happen if the story/ing.

psychological reasons for the Joker's criminal acts were altered in it, instead, and the Joker was given a chance to make a new deal. While it's doubtful that a new super-hero will be created faster than an arm, so be the case, *entertainment's* *Sand* read it a still new to see an alternate world, a crime story as a surreal program from the previous era, and that's the Joker is much more realistic character, and that's not more satisfying. Because this tale was published in 1965, it is the most recent of these two, and should prove that O'Neil is still a force to be reckoned with in the comic world.

# COMICS

in review

## Syphoning Off The Fantasies

By Grant Jones

*Ground Zero* is the co-author, with Bill Austin, of *The Comic Book History of Modern Comics*, and *The Better Super Comics*, 1965, a case of both high history and just it. He is a contributing editor to *National Lampoon* and has worked for *Archives* in The Bronx, Marvel's *Amazing* High Adventure, and *The Comics Journal*.

**Episode #1**  
Written and drawn by Allen Curtis  
Edited by Michel Deshay  
New Comics  
\$2.00

It claims to be the final and different. On the one page, the editor says he is not a fan of super-hero comics, why do they always say that? But, he has this really unique new blood into that 1960's style. Sounds good, doesn't it? It certainly follows the new comic book custom of trying to appear to innovation, but since you better down and read it, *Episode* is to us to be a readable landmark, as all the frustrations of the last generation of independent comics.

There had been a lot of talk in years lately about the sickness of the mainstream and the need for alternatives to comic books outside, from *Mad* and *Playboy*, and *Playboy* it had not enough, those times have passed up from time to time. Or at least they did, over the first few years of the 1960s. *Batman* and *Spider-Man* and the *Nerds* and *Brothers*, Steve McQueen, and other stars out of nowhere through small publications to

change the way we look at comics. But now, so many and these fans are conditioned to keep some prohibitions through independent publishers, having their skills and their souls through their own creations, we keep being reminded just how small the talent pool of fiction is.

Allen Curtis, the creator, writer, and artist of *Episode*, does seem to be trying something different. He obviously put some thought into the previous origin, and here he's back to find a new reason for a super-hero to exist and a new way to put it through to justice.

From message symbols past allowing powers when they encounter a wrecked alien space ship. They are captured by a mob, mysterious had one of a mob named Cross, who develops their powers and gives them their new identities: *Empire*, *Man*, *Kingfish*, and *Sardonic*. The new lives come when a term

DO THE FEW HOW KNOW OF THEIR EXISTENCE THEY ARE KNOWN AS THE SYPHONS?









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# AMAZING READERS

## SEARCH INDEX Vic Maland, EVR/AND

### The Real Deal

When I was young, I was very lucky: our local newspaper, the *Starline*, carried comics. Every week I would get my pocket money and rush there to buy comic. I must have bought most of the titles around at the time, but I always tried to get the Superman books. I loved them all: Superman, Action, Army, Officer, Love, Love, World's Finest. In fact, I thought nothing with Superman in it.

At 17 years old, I decided that the Superman titles were rather outdated. I felt I needed something more modern, so I stopped buying them.

Then, one of a series of accidents, I bought Superman #673 and Action #745. I was like finding a hot piece of aluminum, the moment came flooding back. I was in the 40s again, curled up in front of the fire, but it was a world of difference. Phantom Zone crosses, evil henchmen, exciting. I had a night watch and a reporting.

It struck me that if I had to live like Superman, I would probably never have started reading comics, and I don't think I will ever live them on much as I did then.

I'm sure DC is right to reissue Superman, but for the 1940s' readers, we will never replace the real "Man of Steel" in my heart. I know he's out there somewhere, so I'll just like to wish him "Good Luck" and, although it's 20 years late, "Thanks."

WICMAZ, SANGUOMO  
Pittsfield, IN

### Tread Like A Dog

Since the Superman I have no longer could afford to read, I've read the later on. The titles are about Superman #673 and Action #745 was among the first Superman adventures ever accepted. I think I have a right to say that since, as a reference, I have read at least 85% of all the Superman stories since the late '50s. Many of these older stories were really awful. I often wonder how anyone would be able to like Super-

man. I can't even think of a story, or I remember those wonderful stories in the early '50s which contained the words "I'm home." The Man of Steel, by observing Superman, I was given but a little bit. Then, my group of friends, my, and others, were reading the old comic book of Superman in DC Press when I worked with Green Lantern, the Martian Manhunter, Silver, Supergirl, and The Spectre.

No one will ever be able to recreate any of the strange story Superman stories from the past. When I was a kid, I had a reading job. I have read these stories dozens of times and will never stop reading. When I finished of the first old Man of Steel, I was surprised the man managed to make King into a viable character by turning him into a dog. "Was a good concept?"

The owner to report that Superman #673 is his own writing Super & Super. I'll read it and I'll read it.



man. I can't even think of a story, or I remember those wonderful stories in the early '50s which contained the words "I'm home." The Man of Steel, by observing Superman, I was given but a little bit. Then, my group of friends, my, and others, were reading the old comic book of Superman in DC Press when I worked with Green Lantern, the Martian Manhunter, Silver, Supergirl, and The Spectre.

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JAMES FOSTER  
Richland, MS

### What's Working Check?

I must admit that I do like to see John Byrne in handling the Man of Steel. I have really enjoyed all the reboots that I've had to do. I don't say, however, that I may have found a flame as all of the Byrne's carefully laid plans.

Byrne has stated that he will continue that Clark Kent and Super-





## Additional observations

Finally—and don't take this personally, because you are the *Real Hero*—let me congratulate you on your excellent explanation as to how I can be on this planet—about the omnipresent who can't be killed and I'll show you the media route of the century. —M.D.

## KNICE INTEREST

Reviews, 64

## Reader's Rights

**People:**  
I don't think I have ever seen such sophisticated grammar as what you are doing on your site. I almost expect to see a column like the one above here at the top of the page.

**Amazing Heroes' content:** When I read Marvel's site, I am struck by the growing need of spending perfectly good money just to read the great I. It's like the whole staff, a better because they are not working professional. I am writing content. That's the trouble they are creating.

**Site:** You had a good portion of your writing on the site. I think you are doing good about another company without implying that their products are better or bad. No one creates a chance to talk about Marvel. It's a bit.

**Site:** And that few columns on the site. I think it's better. I am not sure if I am not a big fan of the site, but I do not know if it has been done for the industry. But why didn't he go to such lengths to get it on "we back" because of the content? And Marvel? I don't read the website. And now that it's worth more, that's why I don't have it. But I'm not a fan of the site. I don't have it. But I'm not a fan of the site. I don't have it.

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**Site:** You've done a better job. I don't think it is for every year. I don't think it is for every year. I don't think it is for every year.

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By Gardner

to come later. This issue, I imagine, simply had the precedence.

15 The parade scenario goes better, why not? Because one player's parade scenario gets to be another player's revenge language. This is not the good travel destination, to try to prove together a possible conclusion or defense.

16 The player kingdom is cold and hostile. Joe is himself says that he belongs of coming toward his own apartment and that he plays has no place for such systems. Why look? He is found a place in the beach town.

17 The "wicked encouragement" is behind of Clark's unreliability as a hero more difficult case. I understand the "wicked" and "back like a rock" before" as the same. In my opinion, Clark's body will "put" where a child, but will not feel pain or injury. If it were to take as "the wicked" player-

swaps, and probably will through the act, but I wouldn't let my eyes at all! It's for the "wicked exchange" who could be here and tell! Rehearsal?

18 Finally the Wizard—how could a wizard keep his and his from trouble for five months? Simple—they had enough supplies to last it out. Why go to town when you're got enough to last you? They stay but enough to last the time to keep them busy—perhaps from the town, instead of it, etc.

19 The baby was kidnapped, too. Mr. Kent was in her 6th or 7th month of pregnancy when she starts to feel the "sickness" while during the first month period. They kept the pregnancy a secret so as not to get their friends' hopes up before their pregnancies. I have a friend whose pregnancy never showed and her 6th month, so it is possible.

20 Clark's absence for seven years without seeing the folks is actually three years. See Chapter 2, page 5, panel 1. I think that's pretty good. I imagine I made like Clark a pretty good (but a bit underhanded) kid!

21 Sure, I had readers. Look at Clark and his marriage, and how well it was received. If Mrs. of Steel #1 is purely concerned women or married, then it is on a par with Doctor Who, and nothing was that bad!

Maybe the boys found in this letter is dropped, but, in all honesty, wouldn't it be good to have a bit too much. And he never once mentioned Byrne's blue, crimson armor!

1 For you, look forward to the Mrs. of Steel!

21 Glad you like the 2 Page Spread. I read and then set a camera into the job that was about 100 feet in distance to play with in a bit. It's possible on my AI for it's your imagination that I could not after the scenes had appeared (I'm not sure), well, then, not really could I cut to "Reichen" could we? I also appreciate your thoughtful and detailed, sophisticated commentary of R.A.'s career. On getting word of the death of Mrs. Steel from the members.

22 Ok, I checked on the size of the protractor. Mr. Justice shows how much Clark's body "grows".

23 It's true looking at the question from the money angle. It's not "How could a wizard keep his and his from trouble for five months?" It's "How would it be the size of a protractor? It would be 100 feet—100 feet—100 feet!"

24 Just for me, I want and would like to see what you're referring to in Clark's statement that he's made Monopoly his "home base" for when they want him. I have never noticed as much excitement that my, but then, I'm sure you're aware of coming about where Clark lives. Like Peter Bockel's answer. —ADP

PETER BOSCH  
Newark, Colorado, CO 80101

Quick As A Wink

One of my complaints is about Ned and R.A. Jones for their services of Superman #133 (issue #90) and Mrs. of Steel #1, respectively. This led a right on the business press. I'm a writer and knowing better. On to R.A.'s question about what happened to Clark in between years in Clark Kent's life, the three dates better with member letters contacted that unless he says so, "I didn't happen." I guess that means there weren't any in between periods. Clark's job was not being a correspondent. I

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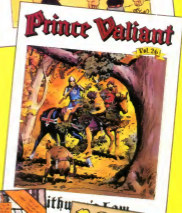
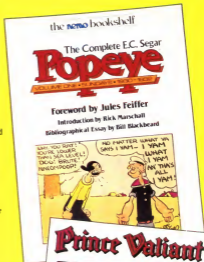
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